

P. Gallisay

# Rosella

MELODRAMMA in TRE ATTI

Romanza del Tenore

Edizioni R. Fantuzzi

MILANO, Via Pantano, 36



*Rosella - Melodramma in tre Atti*  
*Musica del M.<sup>o</sup> Priamo Gallisay:*

*Preludio Sinfonico*

$\text{♩} = 68$

*Largo*

4<sup>te</sup> Flauti *CELESTA MÜSTEL*

*rigorosamente legate*



Handwritten musical score for the first system. The treble staff contains an eighth-note scale (F#4 to C#5) marked with an '8' and a double bar line. The alto staff contains a sixteenth-note scale (F#4 to C#5) marked with a '6' and a double bar line. The bass staff contains a melodic line with eighth notes and a five-measure rest marked with a '5'.

Handwritten musical score for the second system. The treble staff contains an eighth-note scale (F#4 to C#5) marked with an '8' and a double bar line. The alto staff contains a sixteenth-note scale (F#4 to C#5) marked with a '6' and a double bar line. The bass staff contains a melodic line with eighth notes and a five-measure rest marked with a '5'.

*Andante un poco Mosso* (♩ = 72)

Handwritten musical score for the third system. The treble staff contains an eighth-note scale (F#4 to C#5) marked with an '8' and a double bar line. The alto staff contains a sixteenth-note scale (F#4 to C#5) marked with a '6' and a double bar line. The bass staff contains a melodic line with eighth notes and a five-measure rest marked with a '5'.



*Poco Meno* (♩ = 60)

Handwritten musical score for the first system of "Poco Meno". The music is written for piano in G major (one sharp) and 3/4 time. The tempo is marked "Poco Meno" with a quarter note equal to 60 beats. The system consists of two staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The music features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure of the first staff. The system ends with a double bar line.

Handwritten musical score for the second system of "Poco Meno". The music continues on two staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The music features a series of eighth and sixteenth notes, with a triplet of eighth notes in the first measure of the first staff. The system ends with a double bar line.

*Poco più animato* (♩ = 68)

Handwritten musical score for the third system of "Poco più animato". The music is written for piano in G major (one sharp) and 3/4 time. The tempo is marked "Poco più animato" with a quarter note equal to 68 beats. The system consists of two staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The music features a series of eighth and sixteenth notes, with a triplet of eighth notes in the first measure of the first staff. The system ends with a double bar line.

Handwritten musical score for the fourth system of "Poco più animato". The music continues on two staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The music features a series of eighth and sixteenth notes, with a triplet of eighth notes in the first measure of the first staff. The system ends with a double bar line.



*cresce: sempre*

*8va*  
*loco*  
*dim. marcato*  
*calmo*

*Andantino (♩ = 80)*

*con dolore*  
*aumentando*



Handwritten musical score for piano and clarinet in A major. The score is written on two systems of grand staves. The first system contains four measures of piano accompaniment. The second system contains four measures, with the third measure marked *Presto* (♩ = 132). The third system contains four measures, with the third measure marked *Clarin. in A*. The fourth system contains four measures, with the third measure marked *Presto* (♩ = 132). The tempo is indicated by a 3/8 time signature.

Handwritten musical score for piano and clarinet in A major. The score is written on two systems of grand staves. The first system contains four measures, with the third measure marked with a triplet sign. The second system contains four measures, with the third measure marked with a triplet sign. The third system contains four measures, with the third measure marked with a triplet sign. The fourth system contains four measures, with the third measure marked with a triplet sign. The tempo is indicated by a 3/8 time signature.

Handwritten musical score for piano and clarinet in A major. The score is written on two systems of grand staves. The first system contains four measures, with the third measure marked with a triplet sign. The second system contains four measures, with the third measure marked with a triplet sign. The third system contains four measures, with the third measure marked with a triplet sign. The fourth system contains four measures, with the third measure marked with a triplet sign. The tempo is indicated by a 3/8 time signature.



Handwritten musical score for "The Rose Tree" in G major. The score is written on two systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is characterized by its simplicity and the use of triplets and slurs to indicate phrasing and rhythm.

Handwritten musical score for "The Bird Song" by J. S. Bach. The score is written on two staves, treble and bass, in G major (one sharp). The key signature is G major. The time signature is 5/4. The piece is marked with a tempo of "Allegretto". The score features complex rhythmic patterns, including triplets and sixteenth notes, and is divided into measures by vertical bar lines. The handwriting is in ink on aged paper.

Handwritten musical score for a piece titled "Accelerando". The score is written on two staves, Treble and Bass clef, in a key signature of three sharps (F#, C#, G#). The tempo marking "Accelerando" is written above the first staff. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with a 4/2 time signature. The notation is in ink on aged, slightly stained paper.

A handwritten musical score for the song "The Rose Tree". The score is written on three systems of staves. The first system consists of a grand staff (treble and bass clefs) and a single bass staff. The second system consists of two staves, each with a treble and bass clef. The third system consists of two staves, each with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in ink on aged, slightly yellowed paper. The score is for a three-part setting, with the first part in the grand staff, the second part in the two-staff system, and the third part in the two-staff system. The music is a simple, folk-like melody with a clear harmonic structure.



1.<sup>o</sup> Tempo

8<sup>a</sup>

*Celesta*

8

6

3

8

6

3

8

6

3



8

The first system of handwritten musical notation consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains an 8-measure melodic line. The middle staff is in treble clef with the same key signature and contains a 6-measure accompaniment line. The bottom staff is in bass clef with the same key signature and contains a melodic line with some rests and eighth notes. The system concludes with a double bar line and repeat signs.

The second system of handwritten musical notation consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains an 8-measure melodic line. The middle staff is in treble clef with the same key signature and contains a 6-measure accompaniment line. The bottom staff is in bass clef with the same key signature and contains a melodic line with some rests and eighth notes. The system concludes with a double bar line and repeat signs.

The third system of handwritten musical notation consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains an 8-measure melodic line. The middle staff is in treble clef with the same key signature and contains a 6-measure accompaniment line. The bottom staff is in bass clef with the same key signature and contains a melodic line with some rests and eighth notes. The system concludes with a double bar line and repeat signs.

The fourth system of handwritten musical notation consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains a melodic line. The middle staff is in treble clef with the same key signature and contains a melodic line. The bottom staff is in bass clef with the same key signature and contains a melodic line. The system concludes with a double bar line and repeat signs.



# Rosella (Atto 1<sup>o</sup> = Scena 1<sup>a</sup>)

All'alzarsi della tela Don Lina, vestito in tenuta di velluto (piccolo cappello di feltro armonizzante col  
colore del vestito), stivaloni bassi), è intento alla coltivazione dell'orto, innaffiarlo, raccogliere  
fiori per farne un mazzolino, ecc:...

64 = !

Sarghetto

Celli 3 5

Sipario

poco rit.

p. cresci grad.

10

12

13



14 15

rall. molto

rall. sempre

19 20

Don Zua

Andante

Vaghi fiori d'a-pril....

Largo

Don Zua

-col - le imbal - sa - ma -

-te

8<sup>a</sup>



col vostro grato ef- flu - vio d'a-mo-re a Lei par-

- la - te

dimu:...

*Grazioso*

Per lei ti col - go o vellu-ta - ta



♩.Z. *no-sa*

♩.Z. *ep-pur per lei tu sei ben po-co*

♩.Z. *co-sa sboc-cia-te più sma-*

♩.Z. *-glian-ti o deli-co-si fior... fa-te che se*



*senza affrett.*

no. 2. *- mor* *parli al suo bel* *cor!* *fa-te che a-*  
*rall.*

no. 2. *- mor* *parli al suo bel* *cor....* *al su-o bel*  
*rit. a piacere*

no. 2. *cor..*

*lentamente*

no. 2.

*poco a poco morendo*



Canto popolare Sardo *Andantino con moto*

Don Z.

(accentuata la 1<sup>a</sup> del tempo forte)

Don Z.

Don Zua (attendendo ai lavori dell'orto...)

Don Z.

Di not-te pa-stor tu

Don Z.

ve-glia se bra-mi sal-var... l'o-



ten:

vi - - le, il lu - - po po - treb - - be

*rall. ....*

ten - de-re in si die all'agnelgen-tile

*a Tempo*

*rall. molto*

*2/4*



Primo Tempo

Handwritten musical score for "The Rose Tree" in E major, 2/4 time. The score is written on three staves. The first staff is for the treble clef, the second for the bass clef, and the third for the bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of two measures. The first measure contains a whole note chord (E, G#, B) and a half note chord (E, G#). The second measure contains a whole note chord (E, G#, B) and a half note chord (E, G#). The piece ends with a double bar line.

Handwritten musical score for "Gloria" by J. Haydn, Op. 17, No. 1. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with "Gloria" and continues with "che a lei de -". The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with chords and eighth notes. The score is marked with a double bar line and a repeat sign.



# Enfance

Opera in 3 Atti

Musica di

Primo Gallisay.

Carlo Liano e Canto

P.



rit.<sup>o</sup> e marcato *rall*

- sti - no! a lei cui dono il co - re

stentate Andante

lei mio dol - ce a -

con slancio

sol,



D. Z. 
 su-per-bo bo - - - le, su-per-bo

D. Z. 
 so-le, *che* nell' oc - ca - so splen -

D. Z. 
 -di di vi - vo suo - co ac - cen -

D. Z. 
 -di le me-ste mie pa - ro



*affrett.<sup>do</sup>*

*con slancio*

- le... O a - mor, ... mio so - lo a - mo -

*rit.<sup>to</sup>* *a tempo*

- re ab - bi di mè.... di mè pie - tà!

*rit.<sup>to</sup>* *a tempo*

Se dub - bio a - ma - ro a - tro - ce

fa - tal per mè sa - ra.... ma sol per



te la spe - me.

di questo cor vi - vrai...

ma sol per te, ma sol per te. la speme, ma sol per te la

spe-me di questo cor vi - vrai!



*Largo misterioso* (♩ = 68)

This handwritten musical score is for a piano piece titled "Largo misterioso" with a tempo of 68 beats per minute. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of four systems of staves, each containing a grand staff (treble and bass clef) and two single staves (treble and bass clef). The notation is highly complex, featuring numerous sixteenth and thirty-second notes, often beamed together in groups of six or eight. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. The score includes various musical notations, including slurs, ties, and repeat signs. The handwriting is elegant and characteristic of the 19th century.



*riprendendo le strazie interrotte del canto Sardo*

Don Zuc

qual- che la - - don l'in - so - la



*D. Z.*  in - sa - no tu al - lor la chiami in -



*Rosella (in lontananza)*

*Rosella*  *Con*

*D. Zua*  - vo - no tu al - lor la chiami... in



*Rosella*  cre - do has - su... ei - splen - da per

*D. Z.* 





l'u-o-mo sol - tanto il so - - - le to

bra - ma-no de l'ai-mo-le i mil - - - le ri-na-ci

fior

so - le che soi la ri - ve dei cie - li pro-fon-di e



bel-li... d'or - deg - già sui miei ca-pel-li on -

- d'ab - bian da \* te splen-dor!...

## Scena 2.<sup>a</sup>

Rosella e detto

(Rosella compare sulla scena e detto - sempre in fondo alla scena ecc.)

*velocissimo*

(cavatina coreografica di Rosella / Essa il e s'inoltra con grazia e civetteria)

*staccato e veloci*



*Rosella*

*R.*

*Buona se-ra Don Zu - a!*

*Don Zua*

*Buona se-ra, bel-lis-si-ma Re -*

*Rosella*

*- sel - la! ... a du la tor*

*con brio scherzoso*



Donna

Rosalia

47

Handwritten musical score for the first system. It features a treble and bass staff in G major (three sharps) and 3/4 time. The tempo is marked *calmo*. The lyrics "co-si, gen-ti-le" are written above the treble staff. The music includes a 3/4 measure followed by a 2/4 measure, with various chordal textures.

Handwritten musical score for the second system. The tempo changes to *affrettato* and then *riall.* (rallentando). The lyrics "Rosalia" and "grazie!" are written above the treble staff. The music continues with a 3/4 measure and a 2/4 measure, featuring a melodic line in the treble and a supporting bass line.

Handwritten musical score for the third system. The tempo is marked *rit.* (ritardando) and then *piu mosso*. The lyrics "grazie!" are written above the treble staff. The music includes a 3/4 measure and a 2/4 measure, with a melodic line in the treble and a supporting bass line.

Handwritten musical score for the fourth system. The tempo is marked *secco*. The lyrics "Al che qui so-la?" are written above the treble staff. The music includes a 3/4 measure and a 2/4 measure, with a melodic line in the treble and a supporting bass line.

Handwritten musical score for the fifth system. The tempo is marked *legni alternati*. The lyrics "la sol" and "8a" are written above the treble staff. The music includes a 3/4 measure and a 2/4 measure, with a melodic line in the treble and a supporting bass line.



8<sup>a</sup>

*All.<sup>o</sup> Mod.<sup>to</sup>*  
*Rosella*

So-la non so- - no, bab-bo è di là...

*R:*

se fos-si so-la... che ma-le c'è?

*risoluto*

So non son bel-la non fac-cio go-la



nes - sum mi cu - ra nē pen - sa a

me... (ribatina)

Allegro, legg. e staccato

Don Zua

dim. e rall. sempre

Sa più sa - ga crea - tu - ra tu sei che m'ab - bia ri -



*Rosella* *ten:*  
 Sor-si-guo-ri non fan che com-phi-mon-ti...

*Don Juan* *sto!* *li*  
 A chi *rall.*

*R.*  
*D. Z.* *me - ri - ta.*

*Rosella*  
 Non più Don Ju - a di-ver-sa

*Don Juan*



*Soprano*

- men- - te lo cre - do an - ch'io se fa - cil - men - te

Piano accompaniment for the first system.

*Alto*

mi fossi illu - sa allor sa - rei ben in - fe - li - ce quand'allo specchio mi

Piano accompaniment for the second system.

*Soprano*


guar - de - rei.

*Donna*

No, no lo spec - chio te l'a - vra

8<sup>a</sup>  
veloci  
a Tempo: sp.



II. Zua    
 det - to che' tu sei l'ange-lo il più sac -



III. Zua    
 -fet - to!



*scall?....*



*scall?.... sempre...*

*2/4*



# Andante

*Rosella*

Sa-sci Don Lu-a do'io va da' al ni-so-let-to, ho

*Rosella*

se-te  
(offendo l'acqua in una tazza di sughero)

*Don Zia*

ope-vi dun-que, e pre-sca è lin-pi-da que-st'ac-qua de le

*II. Zia*

pro-cie....



(Rosella, dopo aver bevuto, sorge  
e si marciaolino.)  
Allegro Vivo

Mota 3/4 8va

Rosella

Un bel mar-  
rall?...

Grazioso

R: -zet- - to qui scor - - go, a chi sa-



*ra?*

*Donna*  
*promissas*  
*offre il*  
*mazzolino*  
*a Rosella*

*Per te l'ho col - - - to, te l'offeris in* *marcato*

*do-no...* *e po- ca co- sa il so....*

*Rosella*  
*sagbaggando*  
*e odorando*  
*i fiori*

*Gra-zie son bel- li i gio- ri! foss' io Don*



(con cicalteria)

Q: *Zu - se si bel - la!*

D. Zua *Ben tu lo sei Ro - sel - la... ben tu lo sei Ro -*

*ten:*

D. Zua *- sel - la, ben tu lo sei Ro - sel - la!*

*maestoso*  
(Don Zua rimane estetico dinanzi)

*maest:*

*a 4 ottave (Archi)*

*a Rosella, vorrebbe dire di più, ma lo frena la naturale sua timidezza*



27  
Presto, accelerando.

Piano accompaniment for the first system, marked *Presto, accelerando*. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a series of sixteenth-note runs and chords, while the left hand provides a steady bass line with some harmonic support.

Lentamente = solenne

Piano accompaniment for the second system, marked *Lentamente = solenne*. The music is in common time (C) with a key signature of three sharps. The right hand has long, sustained chords, and the left hand features a series of whole notes. A *rall:* marking is present in the middle of the system.

Andante deciso

Rosella

Vocal and piano accompaniment for the third system, marked *Andante deciso*. The vocal line is in 2/4 time with a key signature of one flat (Bb). The lyrics are "Non più, non più...". The piano accompaniment is in 2/4 time with a key signature of one flat, featuring a steady bass line and harmonic support.

Vocal and piano accompaniment for the fourth system. The vocal line is in 2/4 time with a key signature of one flat. The lyrics are "le dico un fat-te-rel-lo che m'è ac-ca-du-to affret-to un po-co". The piano accompaniment is in 2/4 time with a key signature of one flat, featuring a steady bass line and harmonic support.



*rit.º...*

R: *ier non tan-to bel - lo....*

*rit.º...*

*affrett.º*

*Don Lucia - con interesse*

*Che di-ci?*

*Giuseppa*

*Giuseppa*

*Un gran pe-ri-co-lo....*

*Si -*

*Don Lucia*

*Pe-ri - co-lo?!?*



ca Bengao

*affrett.*

- en - ro - - - - all' in - fer - no n'anda - vo all'in - sa - pu - -

- ta - - - -

*affrett.*

*rit.*

*All.<sup>o</sup> Moderato*

*Dis - sec - - ca - sa um bel ro - sa - jo la nel*

*staccato*

*tem.*

no - stro giar - di - net - to, na - do al por - zo a pren - der

*tem.*



ac-qua per ba-gna-re il po-ve-RET-to... *ten.* *ma* nel *ten.*

trac-re su la sec-chia, ve-di un pò che rita di-

*a piacere*  
-suet-ta, ~~mi sa spezzar la ta-vo-la e giu' cado!~~ male-det-  
~~la ta-vo-la e giu' cado!~~

*a piacere*

*Poco più*  
-ta! Vòl ca-de-re un'al-tra ta-vo-la col-le

*pp* *cresce... grand.*



*p*  
 ma- ni af- fer- ro a sten- to e ag- grap- pa- ta e pen- zo -

*cresc:....*  
 - lo - ri io mo- ri- va di spa- ren- to ma due

brac- cia vi- go- ro- se m'han por- ta- ta m'han por-

*rinforzando e accelerando sempre*



vibrate e stentato: *Al*

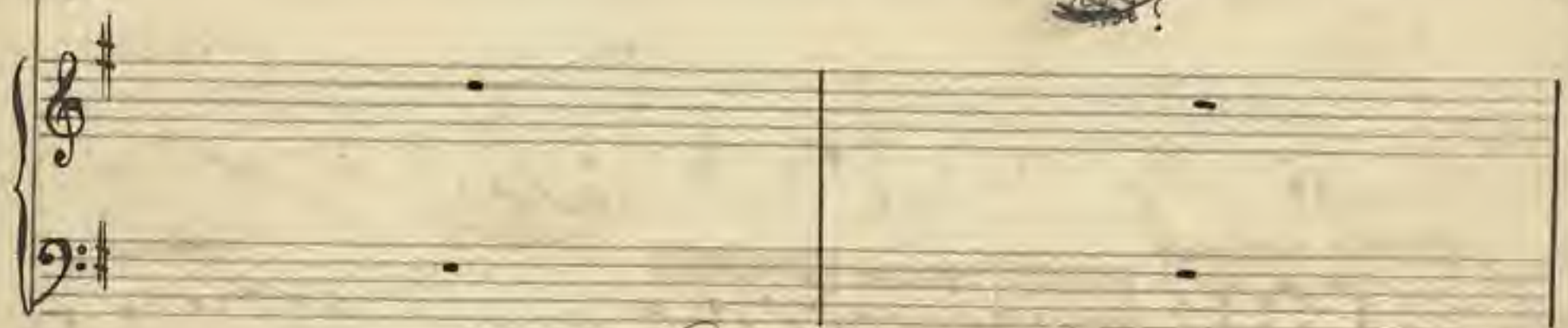
Rosella *Al*  
- ta - ta a sal - va - men - to all' in -

D. Zuc.  
-



R. *a piacere*  
- fer - no an - da - va a be - re se non e - ra il giar - di -

D. Z.  
-



*Adagio*

R.  
- mie - re.

D. Z.  
-

*Adagio*

Oh! lui fe -





# Grandioso

Rosella

Il Tru

li - ce

o l'uni fe

Il Tru

li



Andante con Moto

Rosella

Ma! bel-la for-

D. Zara

-tu - na, ne più ne me - no a-bre-b-be fat-to

D. Zara

lei

ver! Ma tu che tan-to bel-la



*Rosella*

*D. Zucchi*

*sei qual- che vol- ta pen- sa- to a- ve- sti a*

*morendo...*

*I.<sup>o</sup> Tempo*

*sa- rei trop- po va- ni -*

*mè*

*- to - sa se do - ves - si a lei pen -*



Steno

Rosella

-sorr

la ma - de - sta po - po -

II. Lina

Ri

-la-na non può un no-bi-le spo-sarò..... ci son da-me-ric-che e

II. Lina

*Presto*

*a piacere*

bel-le

va-da là, va-da là.... per lei son quelle va-da

II. Lina



# Andantino

Rosella

la! ma tut-ta la mia sto-ria non

Il. Zua

*secca*

*cassa*

Ri

le ho nar-ra-to an-cor

D. Z.

Accelerando

Ri

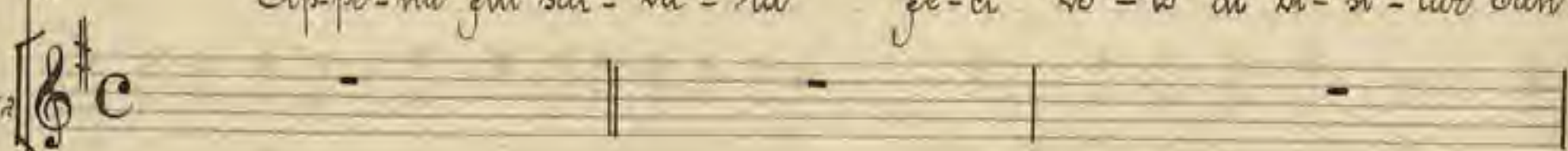
D. Z.

*rall.*

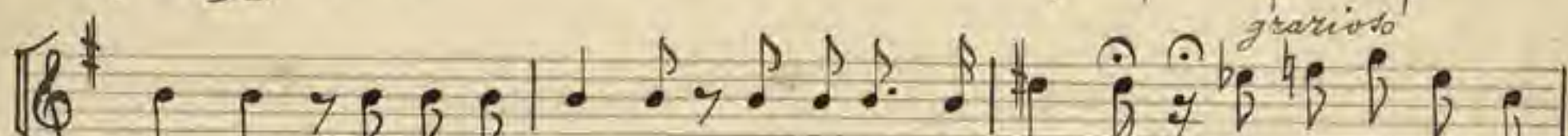


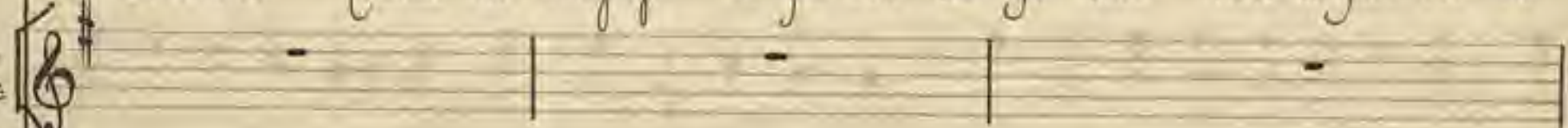
# Maestoso

Rosella   
Ap-pe-na fui sal - va - ta fe-ci vo-to di vi-si-tar dan


D. Zacc 

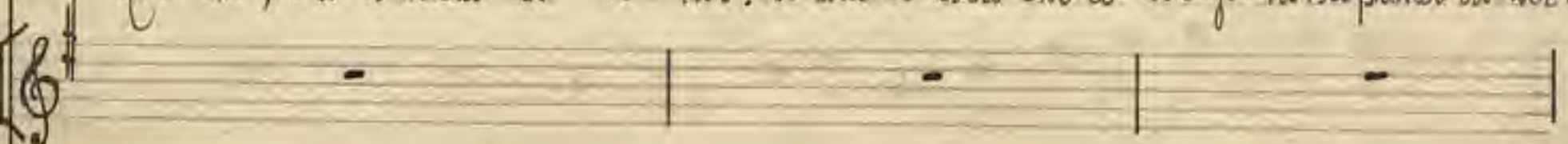


R.   
Mauro quando di mag-gio si fa-rà la fe-sta: non le par bel-la

D. Z. 



R.   
que-sta, vo-le anche lei ve-nir? ve-drà ve-drà che a sor-go-no sa-pron-ci di-ver-

D. Z. 





# Rosella

## Atto 2°

### Preludio

(32)

*Andante*  
(♩. = 60)

*Tranquillo*

*mf corusc.*

*gatta*

*mf impetuoso*

*mf*

*pp.*

*rall.*

*legg.*



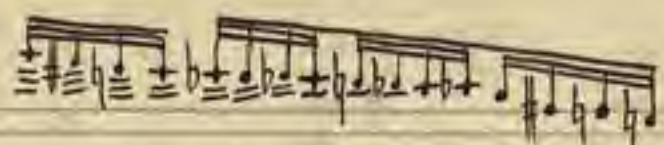
Andante (♩ = 64)

Handwritten musical score for piano, titled "Andante (♩ = 64)". The score is written on six systems of grand staves. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The first measure of the first system is marked "p" (piano). The second measure of the first system is marked "p: espressivo". The score features various musical notations including eighth notes, sixteenth notes, and rests. The key signature changes to one flat (Bb) in the third system. The score concludes with a double bar line and repeat dots in the final measure of the sixth system.



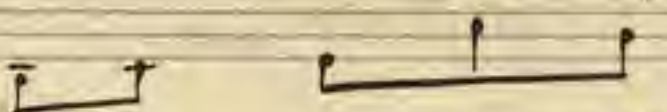
*Poco più Mosso* (♩. = 72).

*Violini*



*ecc.*

*Corno*



*ecc.*

*Clarini*

*Seguono contrappunti*

*Legni archi.*

*Pall. do*



(4) *Grandioso*

This is a handwritten musical score for a piece titled "Grandioso". The score is written on ten staves, organized into five systems of two staves each. The notation is in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff of each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several measures with complex chordal structures, including triads and dyads. The key signature is not explicitly stated, but the notation includes various accidentals (sharps, flats, and naturals). The tempo or mood is indicated by the title "Grandioso". The score is written in a clear, legible hand, with some corrections and erasures visible. The paper is aged and slightly discolored.



8<sup>a</sup> - (5)

Handwritten musical notation for the first system, measures 1-3. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef and contains a series of chords and a few notes.

Handwritten musical notation for the second system, measures 4-6. The notation continues with similar melodic and harmonic patterns in the treble and bass staves.

Handwritten musical notation for the third system, measures 7-9. Measure 8 includes the instruction "Dim." (diminuendo) written above the treble staff.

All: *Vivo* (♩ = 100).

Handwritten musical notation for the fourth system, measures 10-12. The system begins with a double bar line and a key signature change to two flats (B-flat, E-flat). The time signature changes to 3/4. The tempo marking "All: *Vivo*" and the note value "(♩ = 100)." are written to the left. The notation features triplets in the treble staff and chords in the bass staff.

Handwritten musical notation for the fifth system, measures 13-15. The notation continues with triplets and chords, concluding the piece with a final double bar line.



ple-be per un pa-ne ch'è anco-ra lon-ta-no.

9  
Legni  
Orchestra  
p.  
p. archi







*Un Po' più Mosso*

*Legni*  
*pp.*  
*archi*

89

*Andante (10)*

*ecc.*

*loco*

*ecc.*



Handwritten musical score for the first system. The treble staff contains a complex melodic line with many accidentals (sharps and naturals). The bass staff contains a more rhythmic accompaniment with some accidentals. The system concludes with a double bar line.

Handwritten musical score for the second system. The treble staff continues the melodic line. The bass staff features a series of chords and some melodic fragments. The system concludes with a double bar line.

(11) Poco Più Mosso

Handwritten musical score for the third system, marked "Poco Più Mosso". The treble staff begins with a 2/4 time signature and contains a melodic line with a triplet. The bass staff contains a series of chords. The system concludes with a double bar line.

Handwritten musical score for the fourth system. The treble staff contains a melodic line with various accidentals. The bass staff contains a series of chords and some melodic fragments. The system concludes with a double bar line.

Handwritten musical score for the fifth system. The treble staff contains a melodic line with a triplet. The bass staff contains a series of chords and some melodic fragments. The system concludes with a double bar line.



Mentre alcuni dei festajuoli proseguono a contrattare merce, a consumare  
cibarie e bevande, altri intonano, disposti in gruppi pittoreschi il seguente

121

Andantino con moto (♩ = 88).

## Coro.

Sop. Og-gi di festa è gior-no bando al la-vor si

Cont.

Tenori

Bassi

Pianof.

orchestra il contrabbasso - segue



di — a e al sa — cro tempio in — tor — no tra l'erbe fresche e i

fior. della ma — lin — co — ni — a scac — cia — mo il mor — bo

fior.

fior.



*Ball. do*

ne - gro eil ciel rendia - moral - le - gro con

ne - gro eil ciel ren - dia - moral - le - - - gro con

*Ball. do*

7

can - ti - ci d'a - mor.

can - ti - ci d'a - mor.

*Ball. do*

7

*banpane*



# Canoni

Og-gi di festa è gior - - - no Bando al la - vor si

Og-gi di fe - sta è gior - - - no Ban - do al lavor si

Og-gi di festa è gior - - - no Bando al la - vor si

di - - - a e al sa - cro tem - pio in - tor - - - no

di - - - a e al sa - cro tem - pio in - tor - - - no tra

bando al lavor si di - - - a e al sa - cro tempio in

di - - - a e al sa - cro tem - pio in - tor - - - no tra



Handwritten musical score for the first system. It consists of four vocal staves and piano accompaniment. The lyrics are: "tra l'erbe fre-sche e i fior", "Della ma-lin-co-", "l'er-be fre-sche e i fior tra l'erbe fre-sche e i fior.", "Della ma-", "tor no", "tra l'er-be fresche e i fior", "l'er-be fre-sche e i Fior - - -", and "Della ma-". The piano accompaniment is written in treble and bass clefs with various chords and melodic lines.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "ni - a scac-cia - mo il mor-bo ne - gro", "lin-co-ni - a scaccia - mo il morbo ne -", "Della ma-lin-co-ni - a scac-cia - mo il mor-bo", and "lin-co-ni - a scac-cia - mo il mor-bo ne -". The piano accompaniment continues with similar harmonic and melodic patterns.



e il ciel rendia mo al le gro con can-ti-ci d'a  
 gro e il ciel ren dia - mo alle gro con can-ti-ci d'a  
 ne gro e il ciel rendia mo al le gro con  
 gro e il ciel ren dia - mo alle gro con can-ti-ci d'a

mor d'a mor  
 mor d'a mor  
 can-ti-ci d'a mor  
 mor d'a mor  
 mor d'a mor



recorrendo  
da tagliare

Andante

X



Rit. do sempre

loalmo

X



15

Scena Seconda

Già da 8 battute prima della ultima che precede accompagnati da un movimento di curiosità nella folla, giunge sull'alto della scena la cavalcata di mamajada, Prosella, Don Lù, Marco Santoru, Pietro Baracca, amiche e amici degli stessi - smontati e affidati cavalli e fucili ad alcuni secondari personaggi della stessa comitiva, s'inoltrano in gruppo pittoresco verso la gradinata della Chiesa, inginocchiandosi per farvi atto di devozione al santo.

Andante Religioso.

Allegro Brioso.

p: e crescendo

otto

otto



Piano accompaniment for the first system. It consists of three systems of staves. The first system has a grand staff with two staves. The second system has a grand staff with two staves. The third system has a grand staff with two staves. The music is in 2/4 time and features various chords, single notes, and triplets. Dynamics include *f* and *p*. A *rall.* marking is present at the end of the third system.

*Poco meno* = (♩ = 96)

*Procella  
rivolta  
D. L. L.*

Vocal and piano accompaniment for the second system. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The piano accompaniment is in grand staff. The lyrics are: "Ec-co-ci giun-ti, guardi che".

*Procella*

Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics: "fe-sta, che ben di di-o". The piano accompaniment continues with chords and single notes. Dynamics include *f* and *p*.



*Pros:*

che ben Di Di — o tutto d'in —

*Pros:*

tor — no, sw, sw, Don Zu — a, non mani —

*Pros:*

fe — sta l'immen — sa gio — ja

*Pros:*

l'immen — sa gio — ja D'un si bel

*rall...*



*Donzella* <sup>ten</sup>  
gior — no?

*Don Zua*  
Grande dav-ver!... ma la re —

*Don Zua*  
gi — na

*Don Zua*  
Di questa fe — sta pe — rò sei

*Don Zua*  
tu,

*Don Zua*  
ma la re — gi — na pe — rò sei



*tu!*

*Pietro Barrac*

*a - mi - ci*

*Pietro*

*il cie - lo mi - nac - cia gran tem -*

*Pietro*

*pe - sta*

*Don Zua Divien Di*



P. B.

ge - lo

Incalza - sempre

non pensa no alla

Q. B.

fe - sta

non pensa no alla

fe -

con marcata intenzione

Q. B.

- sta

Marco Santoro

Compara Ba -

M. S.

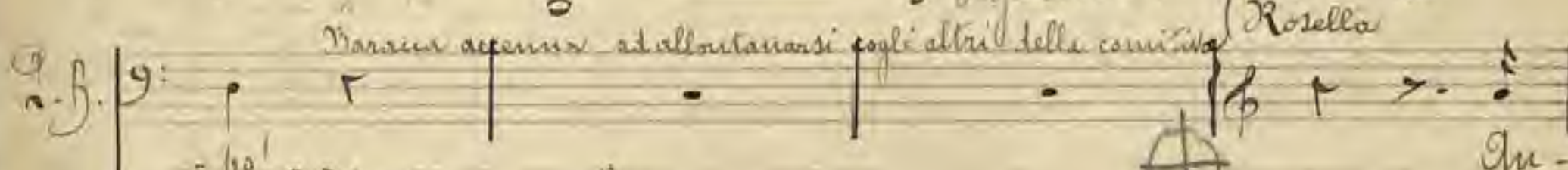
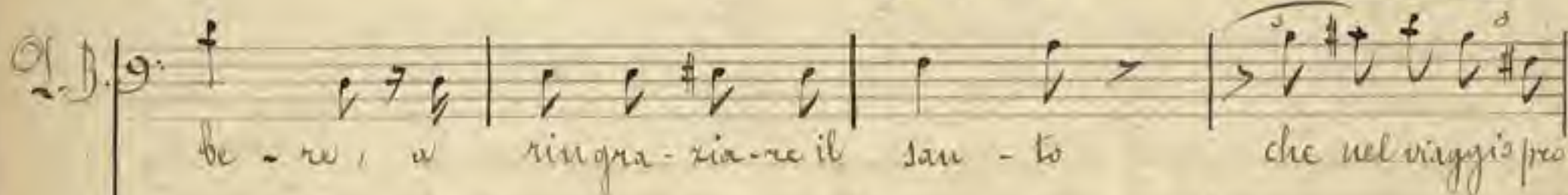
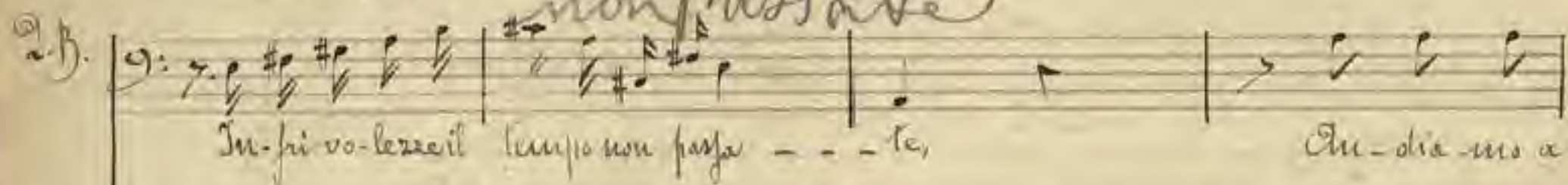
- nava, in - ver, voi v'ingran - na - te. . .

(imita di G. Baracca)



In frivolezze il tempo  
non passa se

55





R. *Si allontanano i componenti*  
*date an date pur, uirquire. Oia - - - - - mo*

*Andro (♩: 120)* 1 5  
*p. misterioso*  
 4 3 2 1 2  
 2 1 4 3 1 2 3  
 2 1 4

*la comitiva meno Rosella e Don Zuc*  
 2 1 5  
 2 1 4  
 3 5 4  
 4

*rall.*  
 1 2 1 4  
 7

*Der*

## Scena 3<sup>a</sup>

- Rosella e Don Zuc -

*mentre la folla, occupata sul fondo della scena a bere ecc, li lascia in un relativo isolamento -*

- *Chiedante* -

Rosella *3/4*  
*- ch'è questi so - spi - - ri, so - no di qui lon -*

*3/4*  
 0 0 0  
 0 0 0  
 0 0 0



R. *Allegro*

Stano ri-volti i suoi, rivolti i suoi de-siri, rivolti i suoi de-si - - -

*Qui mosso Don Zuc*

R. *Allegro*

-ri Ah! no, Ro-sel-la mia deh non par-lar co - -

*rall.*

*esitando*

S. *Allegro*

-di, ve-larti non ar-di - - a lo Stal che mi' fe.

*ten*

S. *Allegro*

-ri!... bu mi co-Stringi, e-bene, l'a-mo-re mio se-i



rit.

2. 2. *tu, o - da - na le mie pene o non mi - ra - mi*

*pesanti*

2. 2. *Rosella All. mod. (♩ = 84)*

*più Io no - bi - le non do lei for - se*

*Scher-zar, che ne direbber dica quelle lin - gue che san si bene maneggiar la*

*Sper - za? Nei nobi - li l'a - mor presto s'e -*



Rosella

Min-que, le fanciulle accostan del vil-laggio sol per attrarle ad un fatal mi.

Don Zuc

raggio Ah no! Ro-sel-la mia deh non par-lar co-

Don Zuc

- si vie-rar da-to mi di-a che il cor non mi tra-

Don Zuc

- di...

Al questo punto spesi un rullo di tamburo in lontananza -  
Don Zuc e Rosella interdetti, ascoltano con un certo stupore -  
grida interne: Le corse! le corse - Movimento della  
folla ad assistere allo spettacolo - - - - -



Senori  
e  
Sopri

Barfi

First system of the musical score. The vocal staves for 'Senori e Sopri' and 'Barfi' are mostly empty, with a few notes in the final measure. The piano accompaniment for 'Vambura to' begins with a series of notes in the right hand and a single note in the left hand.

Second system of the musical score. The vocal staves contain the lyrics: "cor - se! alle corse! Presto alle corse!" and "alle cor-se! Se cor-se! Presto alle corse!". The piano accompaniment continues with more notes.

Third system of the musical score. The vocal staves contain the lyrics: "Presto alle cor-se!" and "alle". The piano accompaniment continues with more notes.

Fourth system of the musical score. The vocal staves contain the lyrics: "Presto alle cor-se!" and "alle". The piano accompaniment continues with more notes.

Fifth system of the musical score. The vocal staves contain the lyrics: "Presto alle corse!" and "alle". The piano accompaniment continues with more notes.



cor - se

Rosella accenna a voler seguire la folla alle corse,  
condiscendovi Don Zua -

Don Zua  
supplice  
Deh!

Stentato

Non l'allon - ta - - ne!

Rosella graziosamente accenna ad accen:  
discendere moto d'intensa gioia in Don Zua

loco

vedi <sup>veloce</sup> modifiche in parti burr

rall.



62 Andantino grazioso

Violoncello

rall? sempre

This system contains the first two staves of the musical score. The top staff is for the Violoncello, and the bottom staff is for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andantino grazioso'. The first measure of the Violoncello part features a triplet of eighth notes. The piano accompaniment consists of a series of eighth and sixteenth notes.

Corni

Violone.

Don Lux

ten.

Spe.

This system contains the third and fourth staves of the musical score. The third staff is for the Corni (Horns), and the fourth staff is for the Violone. The key signature remains three sharps. The tempo is marked 'Andantino grazioso'. The third measure of the Violone part features a triplet of eighth notes. The Don Lux part is a single note. The tenor part is a single note. The soprano part is a single note.

This system contains the fifth and sixth staves of the musical score. The fifth staff is for the piano accompaniment, and the sixth staff is for the piano accompaniment. The key signature remains three sharps. The tempo is marked 'Andantino grazioso'. The fifth measure of the piano accompaniment part features a triplet of eighth notes.



Rosella

0. 7

rar da-to mi si - a che il cor non mi tra - di non lo tra -

2.

di!... non lo tra - di!... non lo tra - di!...

*Lentamente*

ma... esitando

2.

voglia perdo - nare don Zua cor - te - se al desiderio

*con fuoco*



A. *rall.*  
 mio, al desi- de-rio mi - - o Pensier van - - tico di Rosella

R.  
 sua era di supc. rare dell'invidie compagno il rango unil consenta dun- - que per amor di

R. *Don Lux* *Meno*  
 lei Otener delle duole il titol di ma - e - stro *meno*

*con passione* *con slancio* *a piacere*  
 tu, m'attende - rai, mio dolce a - - more m'attende - - rai finche' io che tu



*Lento*

*Rosella*

*Alit? (♩: 112)*

*D. Luz* *bro mi* *consequir po - - tro!* *si, attende*

*R. Donzina* *Rosella* *... ro!* *Lo giuri?* *Il giu - - ro!*

*Accelerando* *Sempre*

*Maestoso (♩: 60)*

*Ritardate*

*Rosella e D. Luz cadono nelle braccia l'uno dell'altro al principio del maestro.*

*Accelerando* *Precipitando*



*calmo misterioso*

*violino*

*violoncello*

*marcato*

# *Adagio appassionato*

*ferventi abbracciati*

*Di questo amore no - - stro*

*Rosella Di questo amore no - - stro*

*santo e pu - ro*

*corni*

*R. Di questo amo - re no - - stro*

*S. Di questo amore*



R. *Santo e pu-ro*

S. Z. *no - - stro* *Di - - - questo amo-re*

R. *Di questo amore no - - stro*

S. Z. *no - - stro* *Santo e pu-ro,* *San*

*San Mauro è testimone*

*Mauro è testimone,*



non lo scor-diam! non lo scor-diam!...

non lo scor-diam! non lo scor-diam!...

*Andte (♩: 80)*

*Arpeggio di "lanti"*

etc.

*Al. L.*

a-mar-ti sempre amarti, Io vo-glio, alma gentile Da

*R.*

Che dice oh me be-a-ta se puoi lo chiamar-ti! Al-marti, sempre amarti io con slancio

*Al. L.*

Si - - o per me re-a-ta In eterno ado-rar-ti! Al-marti, sempre amarti io



*ten.*  
*no* *gl.* *in a - do - rar - ti* *rit.* *lento*  
*lento*  
*rit.*  
*rit.*

R. *vo-glio sem-pre a-mar-ti io vo-glio in e-ter-no a-do-rar-ti! io vo-glio a-*

S. *vo-glio sem-pre a-mar-ti io vo-glio in e-ter-no a-do-rar-ti! io vo-glio a-*

R. *mar-ti, sem-pre a-mar-ti in e-ter-no a-do-rar-ti in e-ter-no a-do-*

S. *mar-ti, sem-pre a-mar-ti in e-ter-no a-do-rar-ti in e-ter-no a-do-*

*(con slancio veloci)*  
*(con slancio e passione)*

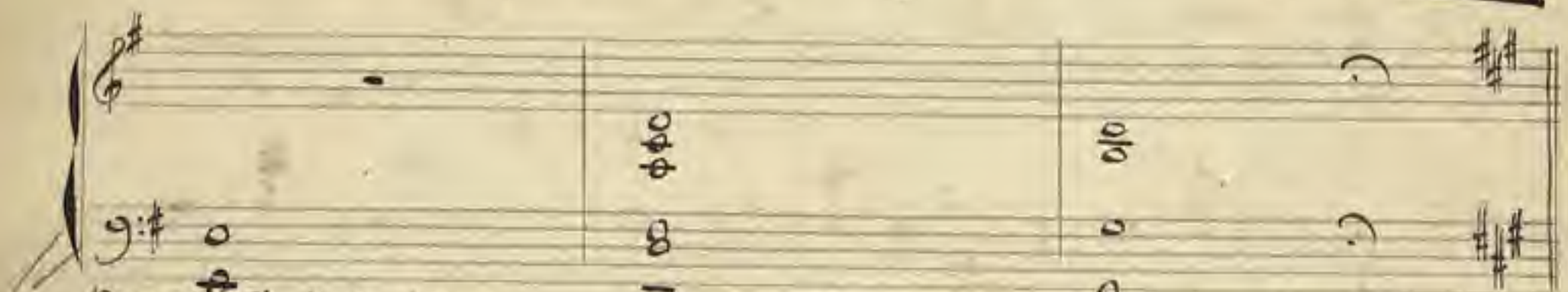
*Grandioso*

*rit.*

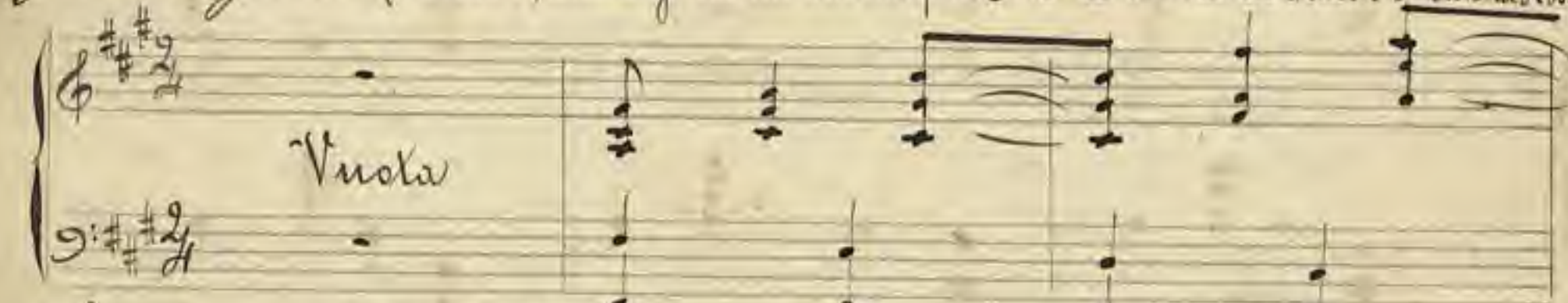
*do.*

*rit.*



8 *lento*

*Presto Agitato.* (Donzua, commosso da un'alta ispirazione) circonda col braccio la Vita di Rosella



ed eloquentemente additando la chiesa, ve la conduce sollecitamente e, giunti alla gradinata



dandole, l'esempio, la fa inginocchiare al suo fianco tenendole la



mani fra le sue, additando quindi il cielo lo prende a testimonianza.



Indi Don Zuc, levandosi dal dito un anello lo infila a quella di Rosella - Intanto, da 71

Handwritten musical score for piano and voice. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system has four staves: two for the piano (treble and bass clef) and two for the voice (treble and bass clef). The second system also has four staves: two for the piano and two for the voice. The lyrics are in Italian and describe a scene where Don Zuc puts a ring on Rosella's finger while Marco Santorini watches. The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like *trém.*, *mf.*, *dim.*, *crall.*, and *ottolo*. The voice parts include lyrics and musical notation with notes and rests. The score is written in a cursive, handwritten style.

trém. il canto  
mf.  
loro insospettato è giunto in scena il Marco Santorini, il quale assiste  
a tutto il commovente episodio che precede non senza meraviglia, ma con  
altrettanto compiacimento - che lo spinge quindi ad avvicinarsi ai due amanti,  
e scoprendosi con rispetto religioso il capo, venerando impone loro le mani  
benedicendoli. Contro scena di L. Maraca

dim. crall.  
ottolo  
ten.



Handwritten musical score for piano, featuring multiple systems of staves with treble and bass clefs, key signatures of three sharps (F#, C#, G#), and various musical notations including notes, rests, and dynamic markings.

The score is organized into four main systems, each consisting of two staves (treble and bass clef). The key signature is consistently three sharps (F#, C#, G#).

Key markings and annotations include:

- f* (forte) at the beginning of the first system.
- ten.* (tension) and *gam* (game) markings in the middle of the second system.
- 8a* (8va) markings indicating octave transposition in the third system.

The notation includes various note values, rests, and slurs, suggesting a complex and expressive piece of music.



Handwritten musical score for two systems. Each system consists of a piano part (left) and a violin part (right). The piano parts are written in treble and bass staves, while the violin parts are in a single staff. The key signature is three sharps (F#, C#, G#). The first system features a piano introduction with a rising scale in the right hand and a steady eighth-note accompaniment in the left. The violin part enters with a single note. The second system continues the piano's rising scale and accompaniment, with the violin part playing a series of eighth notes.

*Allegro vivo* (♩ = 116)

Handwritten musical score for two systems, each with piano and violin parts. The tempo is marked *Allegro vivo* with a metronome marking of 116. The key signature is three sharps (F#, C#, G#). The first system is in 2/4 time and features a lively piano introduction with a rising scale in the right hand and a steady eighth-note accompaniment in the left. The violin part enters with a single note. The second system continues the piano's rising scale and accompaniment, with the violin part playing a series of eighth notes.



Cresc.

*Arpeggiando*

*Vedi modifiche in partitura*

*Tempo di Marcia un po' accelerato*  
(♩ = 100)

*Fanfare interna*

*Staccato con bris*





Una fanfara del Convitto nazionale di Sassari, intervenuta alla festa, si riunisce sul campo delle corse donde fa ritorno al piazzale della chiesa rallegrando la folla dei concorrenti = e sottolineando con acronie e squillanti armonia l'inno al vincitore delle corse improvvisato dalla folla plaudente - Il coro si sentirà in lontananza e andrà man mano avvicinandosi sino a fare la sua comparsa trionfale appunto quando l'orchestra prende l'accompagnamento della 2.<sup>a</sup> strofa -

Al comparire della variopinta folla entra in scena il vincitore delle corse cavalcando a schiena nuda, secondo l'uso della Sardegna, il corsiero vincitore, e impugnando l'asta del pallio vinto = Il Cavallo è tenuto per la briglia dai maggioretti e priori della festa, e il vincitore, seguito e preceduto dai suoi ammiratori e dalle sue ammiratrici, fa il giro tre volte, secondo l'uso, della Chiesa di San Mauro - In seguito la folla si separa e si sbanda - una parte di essa accompagnando il vincitore -



# Coro Interno.

Marziale con Solemnità (♩ = 92).

Sop.<sup>i</sup> ai baldi delle cor-se vin-ci

Cont.<sup>i</sup>

Ten.<sup>i</sup> ai baldi del-le cor-se vin-ci

Bassi

-tor! sia glo-ria e o-nor! Sai

-tor! sia

-tor! sia glo-ria e o-nor! Sai

bassa



petti nostri for - te e - rom - pa il gri

petti nostri for - te e - rom - pa il gri

do sve-gli e-coe-sul tante in-o-gni li - do!

do sve-gli e-coe-sul tante in-o-gni li - do!



The first three systems of the score show a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various chords, arpeggios, and single notes, with some measures containing a '7' indicating a seventh chord. The first system has a repeat sign at the end. The second and third systems continue the accompaniment with similar harmonic structures.

*Poco meno (♩=88). Cori in scena - come s'è detto in precedenza. Scena IV<sup>a</sup>*

The vocal staves are arranged vertically. The Soprano (Sop.) staff begins with a rest followed by a half note 'O' and a half note 'tu,'. The Contralto (Con.) staff begins with a rest followed by a half note. The Tenore (Ten.) staff begins with a rest followed by a half note 'O' and a half note 'tu,'. The Bassi (Bassi) staff begins with a rest followed by a half note. All vocal parts have lyrics underneath them: 'O tu, che sie - di in ciel san Mauro'. The lyrics are written in a cursive script.

The orchestra section is located at the bottom of the page. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various chords, arpeggios, and single notes, with some measures containing a '7' indicating a seventh chord. The word 'Orchestra' is written in a cursive script above the bass staff.



gran - de Di queste lan - de Proteg - ger de - gna i



ge - ne - ro - si lu - di. le tue man be - ne - fi -

ge - ne - ro - si lu - di le tue man be - ne - fi -



*Fanfara*





*Parole uguali a' Benoni*



Al baldo delle cor-se vin-ci-tor sia glo-ria eo

-di Al baldo delle cor-se vin-ci-tor sia glo-ria eo

-nor! Dai petti nostri for-te e-rom-pa il gri--

-nor! Dai petti nostri for-te e-rom-pa il gri--



Vivace (♩ = 108)

Handwritten musical score for a four-part vocal setting. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked "Vivace (♩ = 108)". The lyrics are: "do & svegli esul-tante in ogni li-do!". The score consists of four staves, each with a vocal line and a corresponding lyric line. The music is written in a cursive, handwritten style. The first two staves are for the Soprano and Alto parts, and the last two are for the Tenor and Bass parts. The piano accompaniment is written in the bottom two staves, featuring a mix of eighth and sixteenth notes.

Handwritten musical score for a four-part vocal setting. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked "Vivace". The lyrics are: "al vin-ci-tor sia glo-ria co-". The score consists of four staves, each with a vocal line and a corresponding lyric line. The music is written in a cursive, handwritten style. The first two staves are for the Soprano and Alto parts, and the last two are for the Tenor and Bass parts. The piano accompaniment is written in the bottom two staves, featuring a mix of eighth and sixteenth notes.



Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "nor al <sup>mi</sup>vinci-tor sia glo-ria e o-nor". The piano part features complex rhythmic patterns, including triplets and sixteenth notes, and ends with the word "Vuota" written twice.

*Scena 5<sup>a</sup>*  
 Le amiche e amici di Rosella, di ritorno dalle Corse, la circondano motteggiando chiedendole il perchè della sua assenza alle Corse.  
 Rosella - Don Zua - Marco Santoro  
 P. Baracca - Amici ed amiche ecc.

*Allegretto*  
 leggero e legate due a due

Handwritten musical score for piano, featuring a melody in the right hand and a bass line in the left hand, both marked "leggero e legate due a due". The tempo is indicated as "Allegretto".



Handwritten musical score for piano, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is D major (two sharps). The first system has a treble and bass staff. The second and third systems are grand staves (treble and bass). The fourth system is a grand staff. The fifth system is a grand staff with a "rall" marking above it.

*Poco meno*

1<sup>a</sup> Amica di Rosella

Handwritten musical score for voice and piano. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature is D major (two sharps). The time signature is 2/4. The lyrics are "Co-me già, Co-mare Ro-sel-la."



1<sup>a</sup> amica

che alle corse non ve ni ste?

Pietro  
Baracca

Oh! per simil bagatella fece

P.B.

meglio a non ve-nir

Porto

affai meno

allargando un Poco

8. # # # *Bagella*

Ero stan-ca



R.

Bro stanca

*Rall.* *sempre*

R.

e poi le corse non per noi son no-vi-tà.

2<sup>a</sup> amica

Con Brio (♩ = 100)

ah! Bo-sel-la!

2<sup>a</sup> amica

sen-za for-se Vin-gan-nate in veri-



2. Amica *ta.*

Q. Maraca

V'ingan-nate in ve-ri-tà V'ingan-nate in ve-ri-tà! Di car-

Meno (♩ = 92)

Q. B.

... riera quisi va, del gran pal-lis di va-bre è Don Zua il vinci

*largo con energia*

Q. Zua

Che mai di-ci?! Don non so

-tor

Che mai di-co? lo sa-pe-te... caro a-mico

*beffardo*



*S. Lisa* *mul-la-...*

*Veloci V. partitura*

*84 loco*

*1. Tempo (♩: 88)*

*G. Baracca* *Meglio, meglio co-si-...*

*che il grande gre-to non si deo-pri... non si deo-pri.*

*1. amici di Rosella* *Loco più* *Co-mar Ro-*

*Allegro moderato (♩: 76.)*



1<sup>o</sup> tempo (♩ = 96)

89

*Amica*

— sel — la alle corse non c'e — ra

*Amica* All<sup>o</sup> mod<sup>to</sup> (♩ = 96)

1<sup>o</sup> tempo (♩ = 96)

è giusto che ne debba il fi — o pal — gar

(a piacere con molto garbo)

All<sup>o</sup> mod<sup>to</sup> (♩ = 96)

rall<sup>o</sup> con abbandono

*Amica*

L'inno so — ave della prima ve — ra col canto su — o ci fa — rà gu —

*Amica* 1<sup>o</sup> tempo

— star.



30 = All<sup>o</sup> moderato =

Rosella

La mia voce non è  
vo - ce da festa su

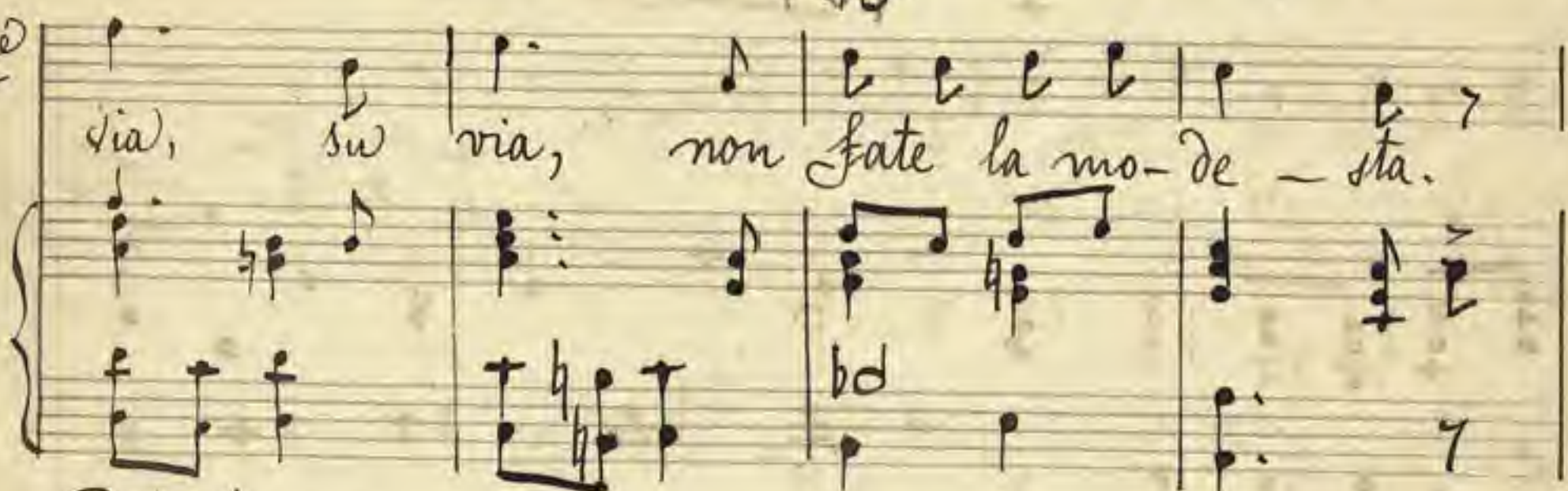


1<sup>o</sup> tempo:

Amiche  
di  
Rosella

Amiche

via, su via, non fate la mo - de - sta.



Pietro Baracca.

Don



(Brit: a piacere)

Zua, la preghi le - i...

Don Zua

So?





Pietro Baracca

91

Don  
Zna

che ci pos-so? Eh..eh! la carne è appic-ci-

P.B.

-cata all' os-so!...

Marco Sartori

Orsu! Po-sella, hai tu per-duto il

bri-o? Can-ta, ten prego anch' i



Rosella

7/8

To can-te-ro per vo - i, per voi, compar Ba -

Prof.

-rac-ca, io can-te-ro per voi per vo - i can-te-

Bit.

Le amiche.

Prof.

ro

Bravif-si-ma!

Don

Zinn

Bravif-si-ma!

Marco

Sartori

Bravif-si-ma!

Pietro

Baracca

Bravissima!

Don Zinn non conta mi ac-ca!



Adagio

Prof. *sempre*

O dolce pri-ma-ve-ra che

Prof. *Rit.*

dai la vi-tai fior, gen-ti-le messag-ge-ra all' uom tu

Prof. *sempre*

sei d'a-mor. Tu che ri-ve-sti i cam-pi d'im-

*Rit.*

Prof. *allarg. do*

ten-so verde e d'or, ne-gli occhi accendi i lam-pi che



Rit.

Poco Meno

Prof. vanno ratti al cor! *f.* tutto pos-sen-te di-va, tutto ra-pi-sti al *ten.*

Prof. ciel! tutto pos-sen-te di-va tutto ra-

Prof. -pi - sti al ciel! *Rit.* tu, ver-gine giu-

Prof. -li - va, inferiori pur l'a-vel. *ten.* tutto pos- *allarg.º*



*affrett.*

*Org.* *8va*

- sen - te di - va tut - to ra - pi - sti al ciel! ah!

*Org.*

se la ter - ra è de - gna, del vi - vo tuo splen - dor, e -

*Org.*

con abbandono rit.

- ter - na - mente re - gna sui no - stri ac - ce - si cor!

*64* *Largo*

*Org.*

8 - - - ter na men - te re - - gna sui no stri cor! sui no - stri cor!



# 2<sup>a</sup> applaus

Tempo  
di

Marcia

Scoppio di applausi e di brava entusiastici per parte dei personaggi principali ai quali fanno eco quelli della folla



radunata attorno - Le amiche baciavano commosse Rosella - Don Zua e Marco Santoru esprimono con efficace scena muta la loro



commozione - La fanfara del Convitto riprende l'inno ai vincitori delle corse disponendosi alla partenza - La folla fa coro e si dispone



in ala per vederli partire)





Concertato e Coro  
Tempo di marcia con selenista.

47

*Rosella*  
O dolce so-gno mi - o dol - ce i - de - a - le!

*G. Lina*  
O tu del mio de sti - no an - - gelo

*Pietro Baracca*  
ve - - de - tem po? Don Lu - - a, vie - ne pel

*Marco Santini*  
Ah che gioia ve - ra - ce! oh... che con-

*Soprani*  
Ai baldi delle cor - se vin - - ci - - tor... sia

*Contralti*  
Ai baldi delle cor - se vin - - ci - - tor... sia

*Tenori*  
Ai baldi delle cor - se vin - - ci - - tor... sia

*Bassi*  
Ai baldi delle cor - se vin - - ci - - tor... sia

*Orch: fanfara*



Ros. *m'ar - ri-di-al-fi - ne! Al no-bil fianco su-o tengo in non*  
 G.F. *bel - - - lo! Jammi-fe-li - ce! Mai*  
 P.B. *San - - - to Balla sor-di-na Im-pa-pola Ro-*  
 N.D. *-ten - - - to! Don Lu-a-mio*

*glo - - - ri-a e o-nor! Dai petti nostri for-te e-rom - pa il*  
*glo - ri-a e o-nor! Dai petti nostri for-te e-rom - pa il*

Musical accompaniment for piano, featuring chords and triplets.



R. ca - - - le Delle campagne l'invide mo-i - - - ne

F. Sorga fra di noi nubeso - vel - lo Sii del-la vi-ta mia tutela - tri - - - ce

B. fel-la ch'è un in - can-to, impap-pola Ro-sella ch'è un in-can - - to!

H. S. ge - ne-ro Don Juan mio ge-ne-ro! Don Juan mio ge - ne-ro!

gri - - - do E svegli ero esul - tante in ogni li - - do!

gri - - - do E svegli ero e - sul - tante in o - gni li - - do!

Handwritten musical notation for piano accompaniment, featuring chords and single notes on a grand staff.



Q. *O dolce so - - - gno mi - - o dol - ce i - de - a - - le*

G.F. *tu del mio de - sti - - no an - ge - lo bel - lo*

P.B. *Ve - de - te un po', Don Quia che volpe fi - na*

M.D. *Affè di - cia - - - mo il ve - so è un gran por - ten - to*

*tu, che sie - - di in ciel San Mauro gran - de, Di queste*

*tu, che sie - - di in ciel San Mauro gran - de, di queste*

*p. 8*



B. m'ar - ri - di al - fine, m'ar - ri - di al - fi - ne.

S. Z. fammi fe - li - ce! fammi fe - li - ce!

P. B. Viene pel Santo Vie - ne pel San - to

B. S. di cuo - re te - ne - ro,

Coro

lau - de Pro - teg - ger de - gna i ge - nero - si lu - di

lau - de Pro - teg - ger de - gna i ge - nero - si lu - di

lau - de Pro - teg - ger de - gna i ge - nero - si lu - di

lau - de Pro - teg - ger de - gna i ge - nero - si lu - di

Handwritten musical notation for piano accompaniment, featuring chords and melodic lines.



B. al nobil fianco su - o ten - go in non ca - le

S. S. I bai sorga fra di noi, nube o ro -

P. B. e alla sor - di - na

Ab. S. af - fe' diciamo il ve - ro è un gran por -

*Organo*

G. le tue man be - ne fi - che ne schiu -

G. le tue man be - ne fi - che ne schiu -

G. le tue man be - ne fi - che ne schiu -

G. le tue man be - ne fi - che ne schiu -



Rosal. Del-le com-pa - gne l'invi-de mo-i - ne, l'invi-de mo-  
 G.F. vel - lo <sup>3</sup> <sup>3</sup> sii della vita mia tu - te - la - tri  
 P.B. - impappola Ro-sel-la ch'è un in-can  
 M.D. ten-to, è un gran por-ten-to di cuo-re te - ne-

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in German. The lyrics are: "di - - - E le tue man be-ne-fi-che ne schin - - -". The notation includes notes, rests, and bar lines.

The first system of the handwritten musical score for 'The Bird Song' consists of five measures. Each measure features a treble clef and a key signature of one sharp (F#). The notation is written on a five-line staff. The first measure contains a single eighth note. The second measure contains a single eighth note. The third measure contains a single eighth note. The fourth measure contains a single eighth note. The fifth measure contains a single eighth note. The notes are all eighth notes, and the rhythm is consistent across the system.



R. *p* - i - - ne.

G. *p* - a! ...

G.B. *p* - to ...

B. *p* - ro! ...

- di ...

- di ...

le tue man- ne fi- che ne schin - - -

- di ...

*fantasia*

*tutti*



B. O dolce sogno mi-o, dolce i-de-a le,  
L.R. O tn del miode sti-no, an-ge-lo  
P.B. Ve - de-te un po' Don Zn-a, Vie-ne pel  
B.S. Oh! che gioia ve-ra-ce oh! - che con-

ai baldi delle cor-se vin-ci-tor sia  
ai baldi delle cor-se vin-ci-tor sia  
ai baldi delle cor-se vin-ci-tor sia

Handwritten musical notation for piano accompaniment, featuring chords and melodic lines.



R. *p p#p p*  
*m'arridial-fi-ne* *al nobil fianco su o,*

S.B. *p p d*  
*bel lo!* *Fammi fe-*

P.B. *o p*  
*san to* *Ballasor-di-na*

M.S. *#p p p*  
*-ten to.*

*p. p d*  
*glo-ria co-nor.* *Sai petti nostri for-te e*

*#d. d d*  
*glo-ria co-nor.* *Sai petti nostri for-te e*

*p. p d*  
*glo-ria co-nor.* *Sai petti nostri for-te e*

*d. d p*

*# 0 0*  
*0 0*

*7 7 7 7 7 7*  
*7 7 7 7 7 7*

*3 3*



*Pros:* tengo in non ca - - - le delle com -

*D. 2:* - li - ce! Mai sorga fra di noi ombre no - sel - lo, su della

*Pietro Barac:* Im - pappola Ro - sel - la ch'è un in - can - to im - pappola Ro -

*Marco Santo:* Don Zua mio ge - - nero Don Zua mio ge - nero

*S:* - rom - pa il gri - - - do E sveglie - co - sul -

*C:* - rom - pa il gri - - - do E sveglie - co - sul -

*B:* - rom - pa il gri - - - do E sveglie - co - sul -

Handwritten musical notation for the piano accompaniment, featuring chords and melodic lines in the right and left hands.



## Vivace

Pros: *pa-gue l'invide mo i - - ne Dolce so-gno*  
 D. Z.: *vi-ta mia tu tela-tri - - ce*  
 Pietro Bar.: *sel-la ch'è un in-can - - to Im-pappo - la No -*  
 Marco Saw.: *Don Zua mio ge - ne-ro af -*  
 S.: *tante in o-gui li - - do*  
 C.: *tante in o-gui li - - do*  
 B.: *tante in o-gui li - - do*



*B.* *mi-o,* *Dol-ce i-de-a - le* *m'arri-di al-*  
*S. S.* *lin del-la vi-ta mi-a tu-te-la-*  
*P. B.* *-sel-la ch'è un in - can-to ch'è un in-*  
*M. S.* *-fè di-ciamo il vero è un gran por- - ten-to Di cuore*

C. C. C.

*- ai vin-ci - tor, sia*  
*- ai vin-ci - tor, sia*  
*- ai vin-ci - tor sia*  
*- ai vin-ci - tor sia*



R. - fi - ne dolce so - gno  
S. Z. - tri - ce!  
P. B. - can - to Im - pap - po la Ro -  
H. J. - te - ne - ro. af -

glo - ria e o - nor!  
glo - ria e o - nor!  
glo - ria e o - nor!



Ro. *mi - o dol - ce i - de - a - le m'arri - di al*

S. Z. *Sii della vi - ta mi - a, tu - te - la*

P. B. *- sel - la ch'è un in - can - to ch'è un in -*

Al. L. *- fè di - cia - mo il vero è un gran porten - to di cuo - re*

*al vin - ci - tor sia*

*al vin - ci - tor sia*

*al vin - ci - tor sia*

*al vin - ci - tor sia*

*al vin - ci - tor sia*

*al vin - ci - tor sia*



R.  
-fi ne!

D. Z.  
-tri ce!

P. B.  
-can to!

M. S.  
te ne ro!

*Cala il sipario*

*Capo*

glo - ria e o - nor!

glo - ria e o - nor!

glo - ria e o - nor!

Handwritten musical notation for piano accompaniment, featuring triplets and chords.



Handwritten musical score on page 113. The page contains two main systems of staves. The top system consists of two systems of four staves each, with notes and rests. The bottom system consists of two staves with triplets and other musical notation. A large, stylized flourish is on the right side.

The notation includes various musical symbols such as notes, rests, and triplets. The bottom system features a large, stylized flourish on the right side.



# Rosella = Atto 3<sup>o</sup> Preludio

*Ande tremolato* *con 8<sup>va</sup>*

*legg.* *vibrato* *rit.*

*con 8<sup>va</sup>*

*Largo con molta espressione* (♩ : 64)

*rall.*



Handwritten musical notation on a five-line staff, appearing as a series of notes and rests.

Handwritten musical notation on a five-line staff, featuring a series of notes and rests.

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests.

Handwritten musical notation on a five-line staff, with notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, with notes and rests.

Handwritten musical notation on a five-line staff, showing notes and rests.

Handwritten musical notation on a five-line staff, with notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, with notes and rests.

Handwritten musical notation on a five-line staff, showing notes and rests.

Handwritten musical notation on a five-line staff, with notes and rests.



Handwritten musical score for piano, featuring multiple staves with complex notation, including triplets and dynamic markings such as *trém. sempre* and *rallent. molto*.

Primo tempo

con 8<sup>a</sup>

Handwritten musical score for piano, featuring a single staff with a melodic line and a bass line, marked *con 8<sup>a</sup>*.



Handwritten musical score for the first system, measures 1-4. The music is in 3/4 time with a key signature of three flats. It features a piano introduction marked "rit." with a "6" above the staff, followed by a melodic line in the right hand and a supporting bass line in the left hand.

Handwritten musical score for the second system, measures 5-8. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. The system ends with a double bar line and a repeat sign.

Handwritten musical score for the third system, measures 9-12. The music features a melodic line in the right hand and a supporting bass line in the left hand. The system ends with a double bar line and a repeat sign.

Handwritten musical score for the fourth system, measures 13-16. The music features a melodic line in the right hand and a supporting bass line in the left hand. The system ends with a double bar line and a repeat sign.

Handwritten musical score for the fifth system, measures 17-20. The music features a melodic line in the right hand and a supporting bass line in the left hand. The system ends with a double bar line and a repeat sign.



# La Rosella - Atto 3° -

## Scena 1<sup>a</sup>

Interno della casa di Marco Santoru - Pinello rustico prospiciente a un porticato esterno che mette sulla strada -

Rosella, nero Vestita, appoggiata ad un tavolo, col viso tra le mani, piange e singhiozza, poi di scatto si alza, fa dei pazzi per la strada tenendosi gli occhi, e risoluta, (a suo tempo), prosompre:

Andante mosso (♩: 88)

Sipario

The musical score is written on ten staves, organized into five systems of two staves each. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Andante mosso (♩: 88)'. The score includes various musical notations such as notes, rests, and dynamic markings. A 'Sipario' (curtain) marking is present at the top right. The final system includes a 'rall.' (rallentando) marking. The handwriting is in ink on aged paper.



(♩ = 96)  
Ande mosso

Marco  
~~Don~~ = Rosella

Atto 3<sup>o</sup> Scena 1<sup>a</sup>

153

Rosella

Ah no! non è pos-si-bi-le che sop-portar io pos-sa...

con impeto

questo di leg-gioor-ri-bi-le

breve

que sto di leggio or-

ri-bi-le che scavaa mi-la fos-sa

Ah,

no!... quest'outa i - - gno - bi - le

sos-frire po-trò giam-



- ma - i,                      soffrir potro giam - ma - i,                      io che nel

petto nobi - le fiamma d'amor ser - ba - i

*meno*  
(♩ = 88)  
- mor per - duto a - mor, quanto mi sei cru - del! quanto mi sei cru -  
*con dolore*

del, mi sei crudel mi sei cru - del! Ma il giusto fu - roe ma il mio giusto fu -



nor, ti riperso - - tail ciel!

*Valoci e cupre*

*Quin mosso (♩ = 96)*

Che ne di - ran quel

*allarg. ....*

- l'in-vi-de del cru-do mio sof - - frir?!....

*Stentato*

Basta!... vigliacche lingue, sapro mo -  
*con impeto* *dolorato*

*martellate*



avvicinandosi

(cade sulla strappa/scoppiando  
in pianto)

rit... sapro' mo - rit!... mo - - rit!...

(. = 56)

*Maestoso*



# Rosella - Atto 3<sup>o</sup>

159

M. S. Scorgendola la figlia piangente  
le si accosta con molta premura

## Scena 2<sup>a</sup>

(Rosella e Marco Santoru)

Allegro (♩: 64)

Marco Santoru

Che di ci... si - glia?

Allegro (♩: 64)

M. S.

fre - na questo do - lore, ten pre go... No,

Andantino

R.

padre in o - gni ve - na... in o - gni ve - na

- ben - cio,



*avvicinandosi*

(cade sulla scansia scoppiando  
in pianto)

rit... sapro' mo - rit!... mo - - rit!...

(♩ = 56)

*Maestoso*



Andante con Sentimento

Mario Santori (commosso)

R. *eil fa-vor ti ne-go... Fi-glia!... d'un vec-chio*

M. S. *padre dunque non hai pie-tà?... der-do-nam in-sen-sa-ta che af-*

*Andante*

R. *fel-ti più non ha.... Chi dunque mi con-so-la ne-*

*M. Sant. abbracciandolo*

M. S. *-gli annimici ca-den-ti... Chi dunque mi con-so-la ne-*



Rosella (commossa)

M. S.   
- gli annuncie ca - den - ti Ah! non te - mer! Vo' con so-

R.   
- lar - ti io so - la... vo' consolarti io so - la

Marcos Danton

R.   
io sola fra le gen - ti. Vi - vi per me' fi-gliu ado-

Rosella

M. S.   
- ra - ta' Vi - vo' per te di - let - to ma - dre,



R. *vi - vò per te ... per te di - let - to pa - dre, vi -*

M. S. *vi - vi per me' ... per me fi - gliar do - ra - ta, per*

R. *vò ... per te!*

M. S. *me' ... per me*

*Scena 3<sup>a</sup>*

*Rosella - Marco Santoni - e amiche di*  
*Rosella che s'inoltrano compunte e*  
*melhiflu*

*Allegretto (♩: 88)*



Le amiche, invitate dai padroni di casa, e dopo scambiati i  
convenevoli d'uso si saranno sedute attorno a Rosella.

171





2<sup>a</sup>  
Amica

fa-ce questa volta non ar-re a voi pro-pi-zia.

poco

3<sup>a</sup> Amica

Co-mar Ro-

3<sup>a</sup>  
Amica

- sel-la, tu, da-te-vi pa-ce.... No,

A.

Rosella

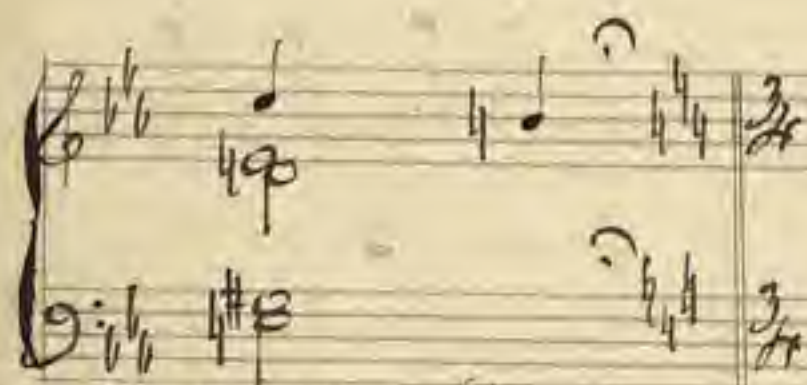
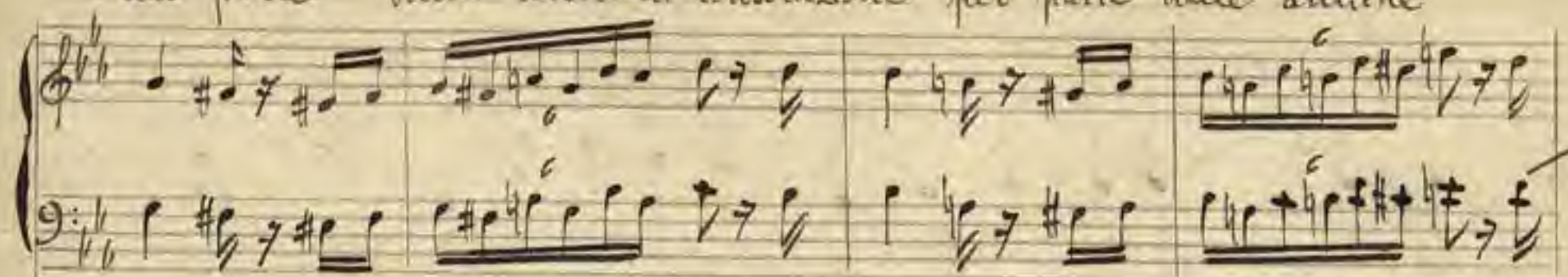
pace non può darmi la no-ti-zia...

risoluto e veloce



Rosella, che stava seduta, s'alza di scatto, dà in dolorosa invidia, confortata dal padre molti cenni di consolazione per parte delle amiche

173



*Andantino* (♩. 76)

*Amica* Solo per voi, a tutte noi ne spiace, ma, se vo- le- te che si curi il



*Amica* ve-ro, voi con don Lina non perdeste un





# Largo (♩ = 64)

Rosella

1<sup>a</sup> Amica

dei l'amor sol-tan-to che mi ha spera-to il  
con slancio  
ze-ro.

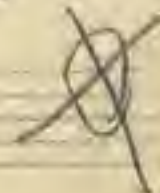
R.

cuor!... m'e' dol-ce a-mi-co il pian-to com-pa-gno m'e' il do-

lor!... ma pos-so dar-mi van-to che non per-dei l'o-

trém:

ott





Pro: *tu*

D:2: *Se voglio anch'io ve-nir! ti do la mia paro-la che non andrai tu*

Pro: -

D:2: *so-la quel santo a rive-rir, Anzi se accet-ti in groppa al mio caval-lo*

Pro: -

D:2: *Sau-ro verrai, verrai con me con me a san Aban-ro*

*legg: e veloce*



Allegro Vivo

Prosella: Patto fatto!... che gu - - sto, che gio - ja oh, le  
D:Zua: Patto fatto!

Prosella: Da-me fa-rol-le stir-zir!...  
D:Zua: Qual for-tu-na! fin d'o-ra lo

Prosella: - - - - - che  
D:Zua: so-gno quell'i - san-te che s'ha da par-tir! Fin



Vo: gu — sto, che gio — ja, che gio — ja, oh, le  
D:Z: D'o — ra lo so — guo lo so — guo quell'i —

Vo: Da-me fa-rol-le stir-zir!  
D:Z: stante che s'ha da par-tir

*rall<sup>o</sup>*

*sempre incalzando*

Vo: - - -  
D:Z: - - -



Handwritten musical score for piano, featuring a waltz-like melody in the right hand and a supporting bass line in the left hand. The score includes dynamic markings *Dim: sempre* and *Largo*, and a tempo change *rall.*

## Scena Terza.

(compare sull'alto del muro tra se, - avanzando)

Marco  
Santoru  
(e detti)

*Andante*

*p:* Guarda, guarda da buoni vi-ci-ni, come parlan tra lo-ro fe-

*Andante*

stanti; guarda guarda son tanto ca - ri-vi, come fosser due teneri a -



*D:Zua*  
*Marco*  
*Santoro*

(*Provaandosi di fronte a D:Zua*)

Buo-na

manti Buona se-ra Don Zu-a...

(*con grazia*)

*D:Zua*  
*Marco*  
*Santi*

se-ra Marco Santo-re come si va?

Per un vecchietto come son

(*spigliato*)

*Prosch*  
*Marco*  
*S:*

i - o non ho che rendere grazie al buon Di - o



(26) Andantino Grazioso

Pros: 

Pros: 

Pros: 

Pros: 



22

*Pross:*

*Marco*  
*Fl:*

San — ro mi con — dur — ra

*pp* Con gran pia

*Pross:*

*Marco*  
*Fl:*

cer bra — vo Don Qu — a di noi ci —

*Pross:*

*Marco*  
*Fl:*

spon — ga Qual co — sa su — a



57  
D. Zua

*troppo gen- ti - li troppo gen-*

D. Zua

*ti - li troppo gen- ti - li*

(24) *Andante mosso*

se si creda... questo aria può sostituirsi coll' unite -

P. Zella

*In si bel-la com- pa - gnia, pas- se -*

Don Zua

Marco  
Santoru

*In si bel-la com- pa - gnia pas- se -*

Pianof.



Handwritten musical score for three voices in D major. The first system contains measures 1 through 4. The vocal parts are: Soprano (treble clef), Alto (treble clef), and Bass (bass clef). The lyrics are: "remo lie-ti di." for Soprano and Bass, and "gran ven-tu-ra è pur la" for Alto. The music features quarter and eighth notes, with rests in the Soprano and Bass parts in measure 2.

remo lie-ti di.

gran ven-tu-ra è pur la

remo lie-ti di.

Handwritten musical score for piano accompaniment, measures 1 through 4. The piano part is written on a grand staff (treble and bass clefs). The accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some triplets.

Handwritten musical score for three voices and piano, measures 5 through 8. The vocal parts continue with the lyrics: "mi-as di sen-tir-mi dir co-sì" for Soprano and Bass, and "Ben la" for Alto. The piano accompaniment continues with the same rhythmic patterns.

mi-as di sen-tir-mi dir co-sì

Ben la

Ben la

Handwritten musical score for piano accompaniment, measures 5 through 8. The piano part continues with the same rhythmic patterns as in the previous system, providing a steady accompaniment for the vocal lines.



B. *meri-ta Don Zu-a, ca-va-lier sag-gio e gen-*  
 D. *- - -*  
 A. *me-ri-ta Don Zu-a, ca-va-lier sag-gio e gen-*

B. *-til.*  
 D. *A u-na gio-vi-ne par-tu-a la mia of-*  
 A. *-til.*



Ob. - - Or pen siam so-lo a go-

S.F. -fer -ta è trop-po u- mil Or pen siam so-lo a go-

Ab-S. - - Or pen siam solo a go-

-der sulla groppa del de strier, ren-de

-der sul-la grop-pa del de strier, rende

-der sulla groppa del de strier, rende-



B. -re-mo al santo o-mag-gio, pel fa-vor che ne con-

S. -re-mo al san-to o-mag-gio, pel fa-vor che ne con-

Al. -re-mo al santo o-mag-gio, pel fa-vor che ne con-

-ces-se e su noi be-ni-gno un raggio mande-

-ces-se e su noi be-ni-gno un rag-gio mande-

-ces-se e su noi be-ni-gno un raggio mande-



Più Mosso

Re. *-rà pro-pi-zio il ciel! propi-zio il ciel.---*

S. B. *-rà pro-pi-zio il ciel! propi-zio il ciel.---*

Ab. S. *-rà pro-pi-zio il ciel! propi-zio il ciel.---*

Più Mosso.



Re. *pro-pi-zio il ciel il ciel il ciel.---*

S. B. *pro-pi-zio il ciel pro-pi-zio il ciel.---*

Ab. S. *propi-zio il ciel propi-zio il ciel.---*





*Stentate*

R. *pro-pi-zio il ciel!*  
 S. *pro-pi-zio il ciel!*  
 B. *pro-pi-zio il*

trem.

*(Interno) Coro dei Lavoratori.*

Sopr. *Ca-la la sera, an-dia-mo, amici a ce-na*  
 Cont. *Ca-la la sera, an-dia-mo, amici a ce-na*  
 Tenori *Ca-la la sera, an-dia-mo, amici a ce-na*  
 Bassi *Ca-la la sera, an-dia-mo, amici a ce-na*



Le membra indolen - zi - te a ri - po - sar

Le membra indolen - zi - te a ri - po - sar

An - dia - mo per sta - not - te a prender le - na

An - dia - mo per sta - not - te a prender le - na



finchè l'alba ci venga a ri-de-star.

Andante (29)

Marco  
Santoro

Ecco il can-to

Odi co-lo-ro che il la-

Marco  
Santoro

so - - ro ab-bando-nar per que-st'og-gi



Mus. Santorum

già dei pog - gi

l'al - ta ci - me il so - le in -

M.S.

- do - - - - - ra ,

su bio - sel - la , an -

M.S.

- siamo , e l'o - - - - -

*Don Kua*  
oh, la gran fret - ta !...

*Presto*



66

Moderato. (30)

Profella

Ora-bò si sa... prima che a let-to s'al-bia d'an-

-dar... con le vi-ci-ne suol con-ver-

-sar; se non disdegna l'andrea-me-me, lei pur ver-

*affrettando*

Don Anna  
rā... Con si-mil compa-gni-a as-sai più

*col canto*



8.7. [ ]

breve mi sarà la vi — a.

*Coro Interno a Voci sole.*

*Maestoso*

**Soprani** *Andiamo l'amor mi-o laggiù m'a - spet - ta,*

**Contralti**

**Tenori**

**Bassi**

**Pianoforte**



dalla mia fronte a ter — gere il su — dor,

l'è su la por-ta del - - - la sua ca-set-ta.



Handwritten musical score for a vocal and piano piece. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics are written below the vocal staves.

*m'at - tende e sol per lei mi batte il cor*

*Donna a Rosella*

*Sen - ti, can - ta - ti - da -*

(31) *Larghetto.*

*Prof.*

*Donna*

*-mor*

*Cantiam, se vuol, pur*

Handwritten musical score for a vocal and piano piece, marked 'Larghetto'. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written below the vocal staves.

*Cantiam, se vuol, pur*



*Pros:* noi

*D. Zua* *Sia pur se tu lo*

*D. Z.* *suoi*

*Marco Saut:* *si parte, oppure si*

*rall.*

*Pros:* *Ec — co-mi, l'engo..*

*Marco Saut:* *sta?*



Sal ferno al ferno

71

Handwritten musical notation for the piano introduction. It features a series of chords in the right hand and a single note in the left hand. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/4 time signature. The word "decca" is written above the notes.

Gli attori si allontanano e lasciano  
la scena dalla siepe prima il  
Marco Santoni e quindi Rosella  
e S. Zua e cala lentamente il  
sipario.

(32)

*Prestissimo*

Handwritten musical score for piano and voice. The score is written in 7/4 time with a key signature of one sharp (F#). It consists of six systems of staves. The piano part is written in the left hand, and the voice part is written in the right hand. The tempo is marked "Prestissimo". The score includes various musical notations such as notes, rests, and accidentals.



Handwritten musical score on page 72, featuring piano and string parts. The score is written on ten staves, with the first six staves representing the piano part and the last four staves representing the string part. The music is in a key with one sharp (F#) and a 7/8 time signature. The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests. The string part includes a section marked "rit." (ritardando) and a section marked "stringendo ancora" (stringendo ancora). The score is written in a cursive, handwritten style.

7

rit.

stringendo ancora

7



# Lepanto

73

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. Both staves begin with a common rest symbol. The notation includes various note values and rests across two measures.

The second system of musical notation continues the piece with two staves. The notation includes various note values and rests. The word "stentato" is written above the second measure, followed by a forte dynamic marking "ff".

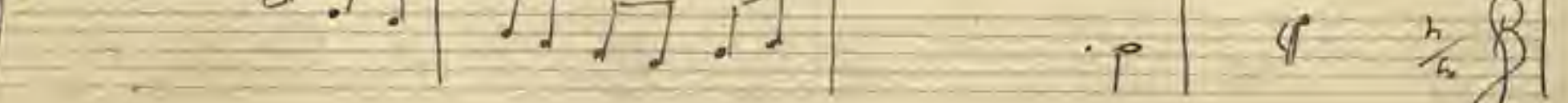
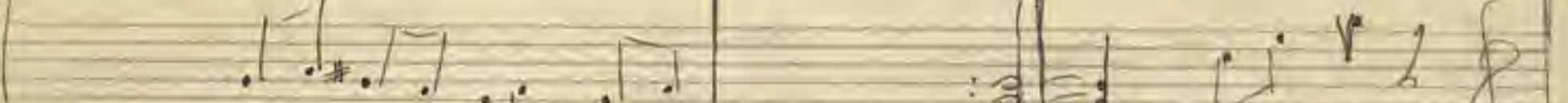
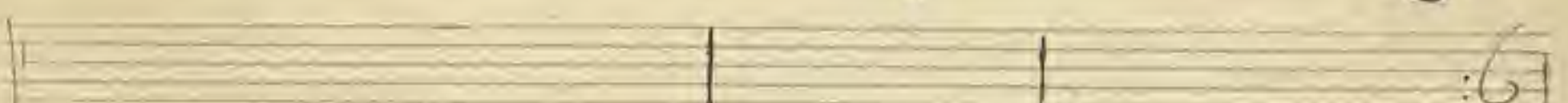
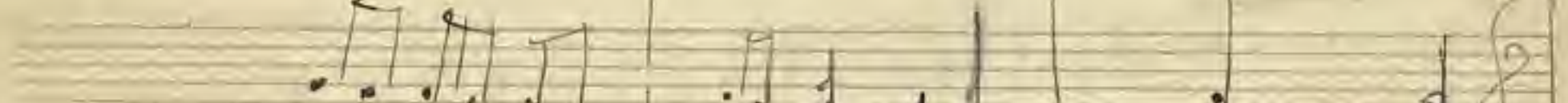
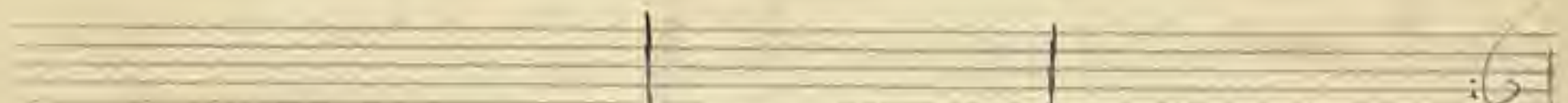
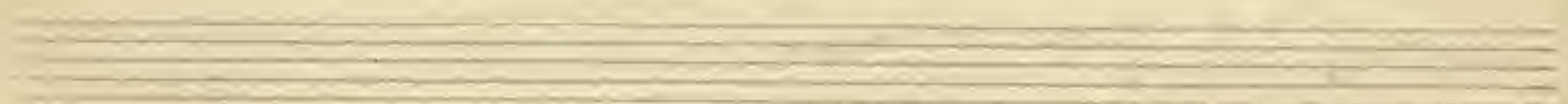
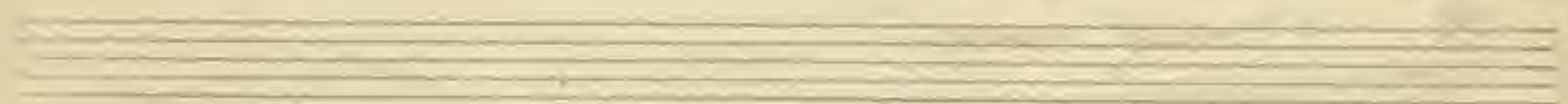
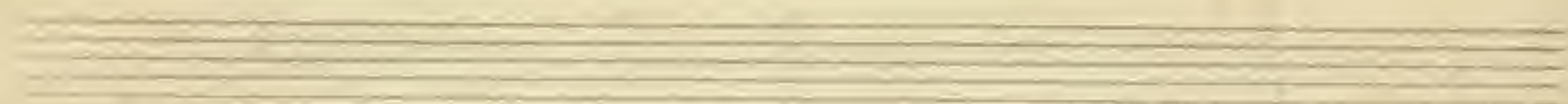
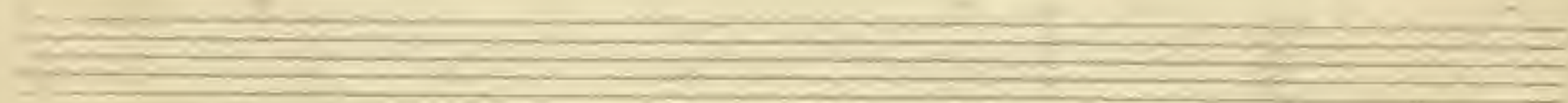
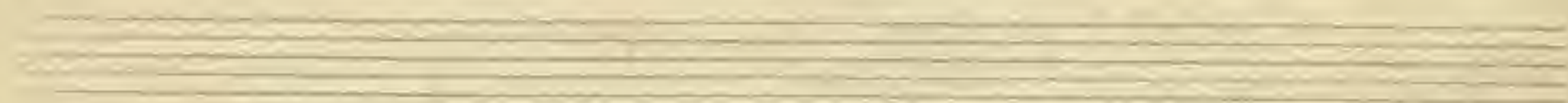
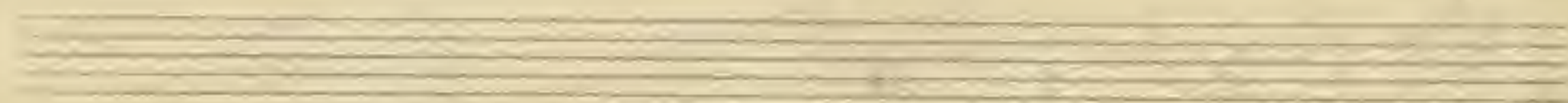
The third system of musical notation features two staves. The notation includes various note values and rests. A double bar line is present at the end of the second measure.

The fourth system of musical notation consists of two staves. The notation includes various note values and rests. A double bar line is present at the end of the second measure.

The fifth system of musical notation consists of two staves. The notation includes various note values and rests. A double bar line is present at the end of the second measure.

The sixth system of musical notation consists of two staves. The notation includes various note values and rests. The word "Fine" is written at the end of the second measure.





A handwritten musical score on three staves. The top staff begins with a treble clef and a key signature of one sharp (F#), followed by a series of notes and rests. The middle staff continues the melody with similar notation. The bottom staff features a bass clef and a key signature of one flat (Bb), with notes and rests. The score is written in a cursive, handwritten style.



Marco  
Santoro

No-bi-le no, ma dell'o-nor ge-lo-sa nostra schiatta fu

sempre, e me ne glo-rio! No-bil non

e quei che alla fe-de man-ca, sprezzar quel



176

Mo. S.

vil, diso-no-ra-toe-gliè diso-no-ra-toe-gliè!

No-bi-le no, ma dell'onor ge-lo-sa nostra schiatta in

sempre, e me ne glo-rio! (Se amiche si rifanno attorno)

*Loco più*

*a Rosella, premurosamente.*



✕

177

R. *no-ri... ma pos-so darvi Na-uto che non per-dei l'o- - no-ri!*

*affrett.*

Marco  
Sani *No-bile no, ma dell'on-ri ge- lo- sa nostra schiatta fu sem- pre e me ne glo- rio! Nobil non*

M. S. *e quei che alla fede manca, sperra quel vil, disonorato e - gli è, disonorato gli è*

M. S. *No-bile no, ma dell'on-ri ge- lo- sa nostra schiatta fu sem- pre e me ne glo- rio!*

*Loco più*



*Marzapane* Allegretto  
(♩ = 90)  
*Amica*

Handwritten musical score for the piano introduction of 'Marzapane'. It features a treble and bass staff in 2/4 time, key of D major. The melody is in the treble staff, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The bass staff provides harmonic support with chords and single notes.

*Amica*

Handwritten musical score for the vocal entry of 'Marzapane'. It features a vocal staff and piano accompaniment in 2/4 time, key of D major. The vocal line begins with the lyrics '- le - te?... questi no - bi - luc - - ci han per lo'. The piano accompaniment consists of chords and single notes.

*Amica*

Handwritten musical score for the vocal continuation of 'Marzapane'. It features a vocal staff and piano accompaniment in 2/4 time, key of D major. The vocal line continues with the lyrics 'te - Hee un mondo di ca - pric - ci; vanno in cit -'. The piano accompaniment continues with chords and single notes.

*rit.*

Handwritten musical score for the piano conclusion of 'Marzapane'. It features a treble and bass staff in 2/4 time, key of D major. The tempo is marked 'rit.' (ritardando). The melody is in the treble staff, ending with a quarter note D. The bass staff provides harmonic support with chords and single notes. Below the piano part, there are handwritten fingerings: 4 3 2 1 3 1 2 1 4 3 2, 1 2 1 2 1 2 4 2 5 3 2 4, and 5 1 2 3 1 4 3 2 1 2 1 2 3.



Notella confusa

Maledet-ta cit-ta!

Marc  
Sarcion

Che fece for - se . . . la tua for -  
- tu - na

rall.



*Allegro con Spirito*

S. Amica

Handwritten musical score for the first system. The vocal line (S. Amica) is in 2/4 time, with lyrics: "Sa - pe - te voi la sto - ria del". The piano accompaniment consists of a right-hand part with eighth and sixteenth notes, and a left-hand part with whole notes.

Handwritten musical score for the second system. The vocal line continues with lyrics: "come impappi - nato fu Don Zu - a? Di fronte a ca - sa". The piano accompaniment continues with similar rhythmic patterns.

Handwritten musical score for the third system. The vocal line continues with lyrics: "In - - a a - bi - ta - ra un ti - sica ci - vet - - ta...". The piano accompaniment becomes more complex, featuring sixteenth notes and chords.

Handwritten musical score for the fourth system. The vocal line continues with lyrics: "Kukka gu - lan - te - ri - a e tutta". The piano accompaniment concludes with a key signature change to one sharp (F#) in the final measure.



3<sup>a</sup> amica

bo - - - - - ria, che per semplice

ma - - - - - ria fe - - - - - ce ca - -

scar il merlo nel - la pa - - - - - ria,

il merlo fece ca - - - - - scar.... fe - - - - - ce ca - - - - - scar ca -



1.<sup>o</sup> Tempo

Star... Quan-d'eb-be la vit - to - ria sul cuor del nobi - luccio sempli-

- riot-to, an - dar dal passo al trot - - to si sono alla carrie - ra poi han-

cia - ti, ein quattro, cinque sei, si son spo - sa - ti!

rit:

Rosella  
con un gran  
sospiro

Me - a - ti

dim

f



R. *lo-ro!* Me-a-ti

R. *lo-ro!* Me-a-ti

Marco Santoro *lo-ro!* Chi lo

*da!* Chi lo



(♩ = 64) (si batte in 2.)

*Andante con molto sentimento*

*Sanctoru abbraccia e consola Rosella - Scena muta delle amiche*

M. S.

se 9!

qui sul mio

rit.

cuor... o-ve ri-tro-vi il sol co-stan-te-za ve-ra-ce a

dim.

*Gloco meno - Appassionato*

*mor.*

*legato con grande portamento*

*dim.*

*rall. molto*

*ottavo*



# Nigra

Allegro mod. (♩:F6)

185

2<sup>a</sup> Amica

Il bel-lo non è que-sto, è che fra

spo-co ve-drem la strada gremita di gen-te

ad attendergli spo-co ad attender gli spo-

## Rosella

Questo

Rosella con furore

2<sup>a</sup>

Amica

Si - Ah! vien l'in-fa-me! ga-loco



(conitata, fa dei passi  
disordinati per la scena)

R.

Oh! vien l'in gi fa - - - me!

The first system of the musical score. It begins with a vocal line (soprano) and a piano accompaniment. The vocal line has a melisma on the word "fa". The piano accompaniment consists of chords and moving lines in both hands.

Agitato vivamente (L. 116)

The second system of the musical score, marked "Agitato vivamente". It features a piano accompaniment with rapid, ascending and descending runs in both the treble and bass staves.

The third system of the musical score, continuing the "Agitato vivamente" section. It features a piano accompaniment with rapid, ascending and descending runs in both the treble and bass staves.

The fourth system of the musical score, continuing the "Agitato vivamente" section. It features a piano accompaniment with rapid, ascending and descending runs in both the treble and bass staves.



Andantino spigliato (♩ = 96)

1<sup>a</sup> Versa

187

Ma voi do - ve - te far ...

l'indif - fe - ren - - te anxi do - vreste far - ne

ri sa e gio - - - co, quando di

l'as - - - se - ra' Don Zu - a di -



1<sup>a</sup>  
Amica

rit.

ret-to col-la spo-sa a ca-sa su - a

2<sup>a</sup>  
Amica

Vi s'è mostrato in ve- molto scor-te-se ne

sa come tornar possa al pa-e-se dopo aver fatto quest'indegno ol-trag-gio



Ci vuol dar - ve - - - - ro

1<sup>a</sup> Amica  
2<sup>a</sup> Amica  
3<sup>a</sup> Amica

1<sup>a</sup> Amica: tut - to il suo co - rag - gio ma è  
2<sup>a</sup> : - ve - - - ro tut - to il suo co - rag - gio  
3<sup>a</sup> Amica: - ve - - - ro tut - to il suo co - rag - gio

un - to che a pen - tir - sic - gli a - via poi  
ci un - to il suo co - rag - gio

ma è cer - to che a pen - tir - sic - gli a - via  
rag - gio ma è cer - to che a pen -



1<sup>o</sup> *quintus*  
 poi - tir - si e - gli a - vai d'a - ver pre - scel - ta u - na ci - vet - ta u  
 poi, ma e cer - to che a pou - tir - si e - gli a - vai

2<sup>a</sup> *Amica*  
 tir - si e - gli a - vai poi, che a pou - tir - si e - gli a - vai

1<sup>o</sup> voi - d'a - ver pre - scel - - - - -

2<sup>a</sup> poi - d'a - ver pre - - - - -

3<sup>a</sup> poi d'a - ver pre - - - - -

*Accelerando* (♩ = 108)

1<sup>o</sup> & 2<sup>a</sup> ta u na ci - vet - - - - - ta u voi, e cer - - -  
 scel - ta u na ci - vet - - - - - ta u voi, e cer - - -

3<sup>a</sup> scel - ta u na ci - ve - - - ta u voi, e cer - - -

(1) cambiare qui la tonalità in chiave



1<sup>a</sup> e 2<sup>a</sup> *parole uguali* to che a pen - tir - si e - gli a - vra

3<sup>a</sup> *parole uguali*

1<sup>a</sup> e 2<sup>a</sup> poi d'a - ver - pre - pre - sel - tu a - na

3<sup>a</sup>

ci - vet - ta a voi. Cer - tis - si - mo  
Cer - tis - si -  
Cer

*rull.*



(1)  
1<sup>a</sup> e 2<sup>a</sup>  
Chorus

3<sup>a</sup>  
Chorus

cer-tis-si-mo. Cer-tis-si-mo Cer-tis-si-mo! Cer-tis-si-mo! Cer-tis-si-mo!



# Scena IV

Pietro Baracca  
e detti

193

Allegro (♩ = 116)  
P. Baracca  
comparsa della moglie

Qui sulla so- glia di dice con ch'io, on' sia con cesso

qui sulla so- glia, de darvi anch'io la buona so-

Allegretto (♩ = 88)

ra

Qui mosso (♩ = 100)

Rosella

Non certo a noi, non certo a noi!...



Celeri e Vibrato

*Moderato* (♩ = 68)

*largo*

Mari  
Santorn  
(Sottovoce)  
Baracca

6 ver dunque che gli sposi nel vil - laggio son ve -

*Poco più mosso*  
Chiedo Baracca


M. S.

- nu - - - ti?


G. B.

Non v'è dubbio per mi - nuti li ve -

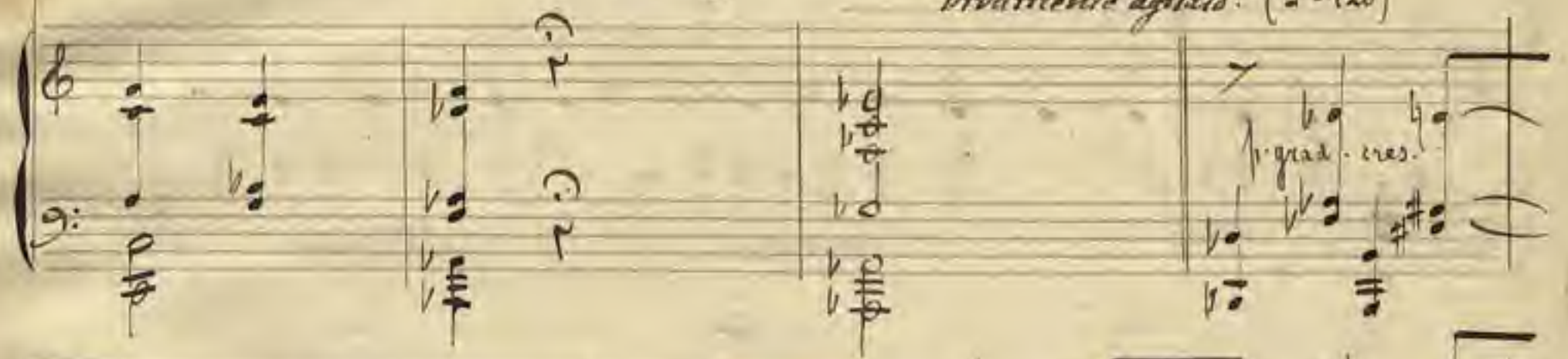


Q.B.   
- dre-mo qui pas - - sar, e lor vo-glio anch'io qui - dar: Buona for-



Q.B.   
- tu - - na! buona for - tu

(Tramite visibile di Rosella.)  
*Vivamente agitato.* (♩ = 120) na!





A piano introduction in D major, 2/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand plays a simple bass line. The piece concludes with a final chord in the right hand.

*Rosella*  
 (con improvviso)  
 ilarità nuova  
 sa, che rasen-  
 ta la passion

*Largo con portamento* (♩: 56)

Vocal and piano accompaniment for the song 'Rosella'. The vocal line is in D major, 2/4 time, with lyrics in Italian. The piano accompaniment consists of a simple bass line in the left hand and chords in the right hand. The piece concludes with a final chord in the right hand.

(2)  
 sul ritorno  
 delle figure

Piano accompaniment for the second system of the song 'Rosella'. The right hand features a series of chords and eighth-note patterns, while the left hand plays a simple bass line. The piece concludes with a final chord in the right hand.



R. *ric - ca ve - ste da - te - mi - mio Don*  
*pp. sempre*  
*ten.*  
*eccl.?*

R. *Zu - a ... è mi - o' mio Don Zu - a ! ...*  
*luc.*  
*8*

R. *vo - glio vestirmi Je - sta ....*  
*Don la sua sposa al -*  
*rall.*  
*1. sempre agitato (♩ = 120)*

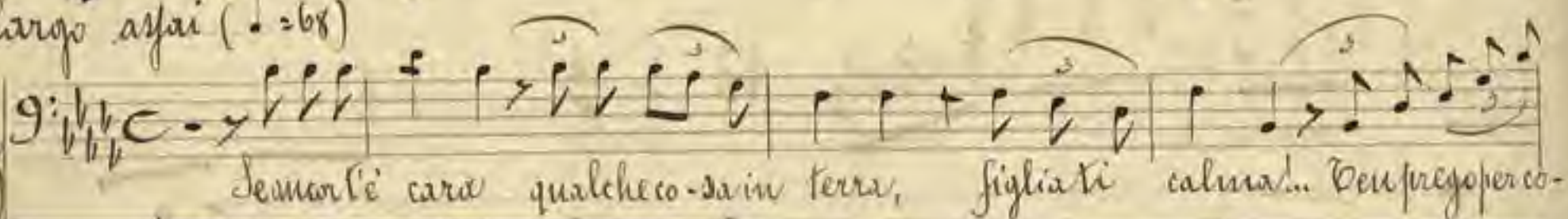
R. *fin!*



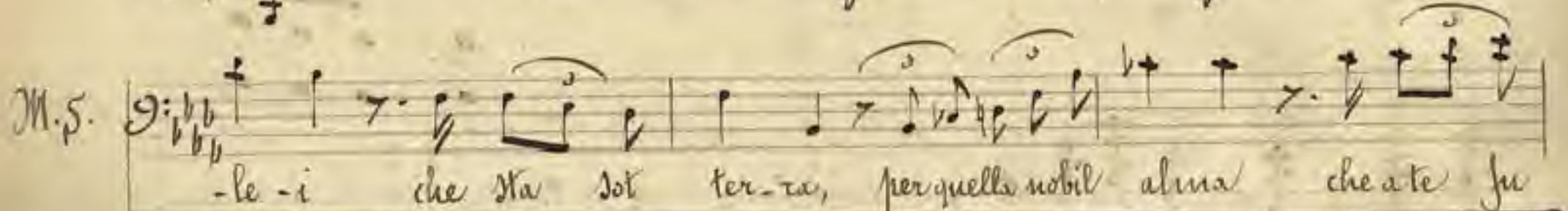


*Largo assai* (♩ = 68)

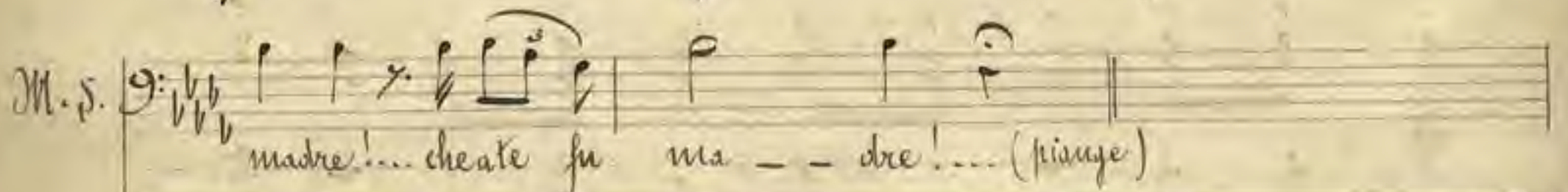
Marcia  
Santorum  
(con suppliche  
pregliere)



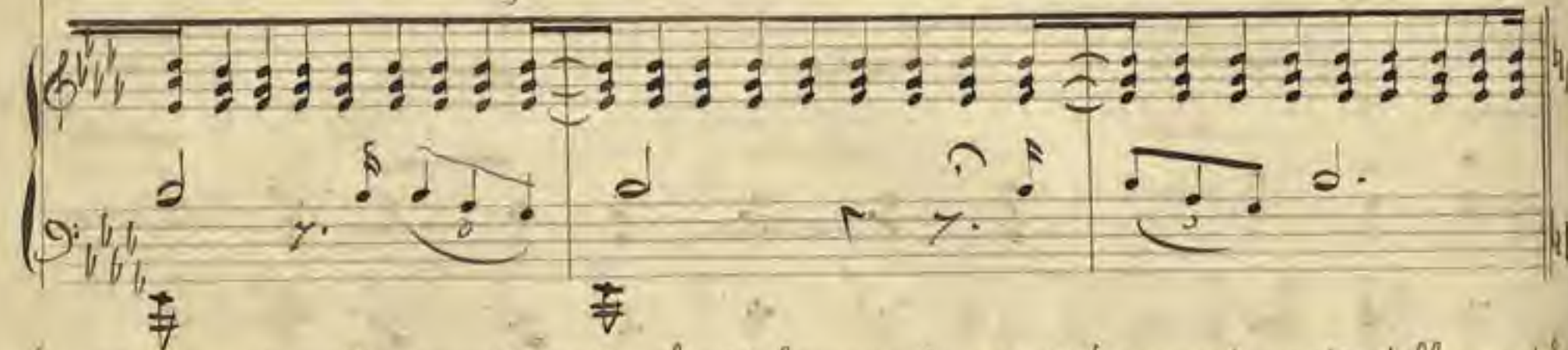
Se non l'è cara qualche co-sa in terra, figliati calma!... Ven pregò per co-



-le - i che sta sot ter-ra, per quella nobil alma che a te fu



madre!... che a te fu ma - - dre!... (piange)



(- Movimento eterno di gente che si forma in gruppi e movimento delle amiche di Rosella che si recano sul porticato esterno a battersi il petto sulle cosce che s'inoltra.)



(♩ = 76)  
*Tempo di Marcia*  
*assai moderato.*

(Rosella rimane intontita, gli occhi sbarrati nel vuoto -)

(Baracca trae seco Marco Santoru, e con questi s'allontanano -)

*Grida esterne di* (Vivano gli sposi!)

*Dimin. cres. gradualmente.*

*rinforz.*

*Allegro agitato*

(Rosella muove passi disordinati per la scena)





*Andante, con molto dolore -*

(♩ = 72)

*del fatal destino Tutto*

*Bremolato*

*legatiss. con molta espressione*

*Rosella per. int.*

*Can - del, ... Ju - tal de -*



*ed' io son già perduto*

R. *- Ahim, tutto è finì - to !...*



R. *ed io son già per-*

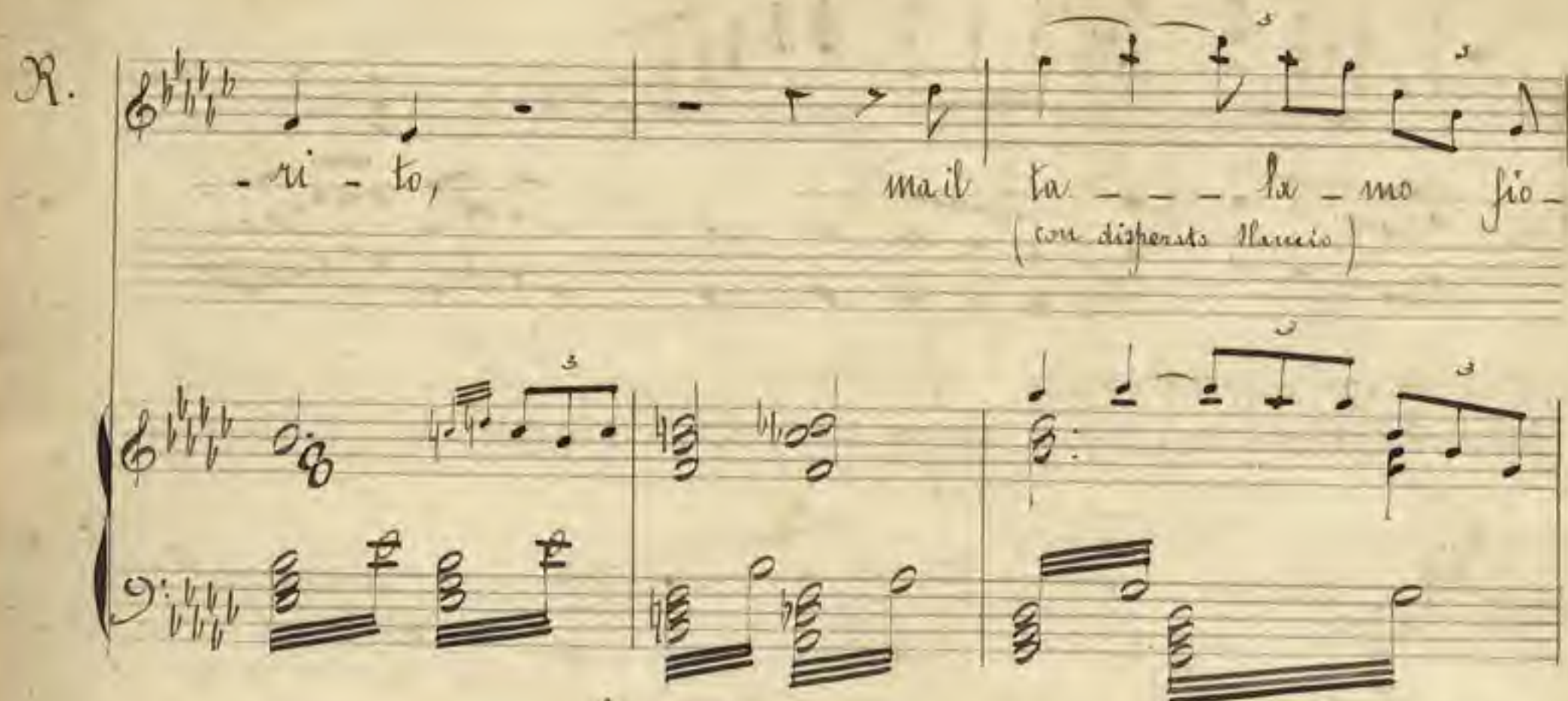


R. *- Ah - tu !...* *Largo (♩ = 52)* *ma i la - la - mo fio -*  
*(con estremo dolore)*

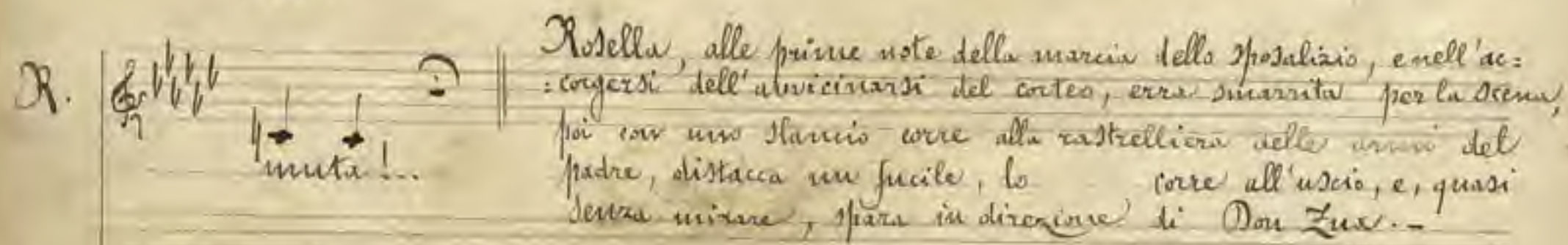
*- Orchi con Sordino. -*





R. 

R. 

R. 

Rosella, alle prime note della marcia dello Sposalizio, e nell'ac-  
corgersi dell'avvicinarsi del corteo, corre smarrita per la scena,  
poi con uno slancio corre alla rastrelliera delle armi del  
padre, distacca un fucile, lo corre all'uscio, e, quasi  
senza misurare, spara in direzione di Don Luz.

1. Tempo di marcia 





A questo punto Rosella spara - e come colpita da orrore, gitta l'arma omicida  
e viene barcollante al proscenio cacciandosi le mani frementi nei capelli che strappa. -

Rosella *Le nozze mie son fatte!*

Queste parole sono parlate - Ciò detto, Rosella,  
che sente insensibilmente la propria fine,  
si fa il segno della Croce, e cade lunga  
distesa come colpita dal fulmine.

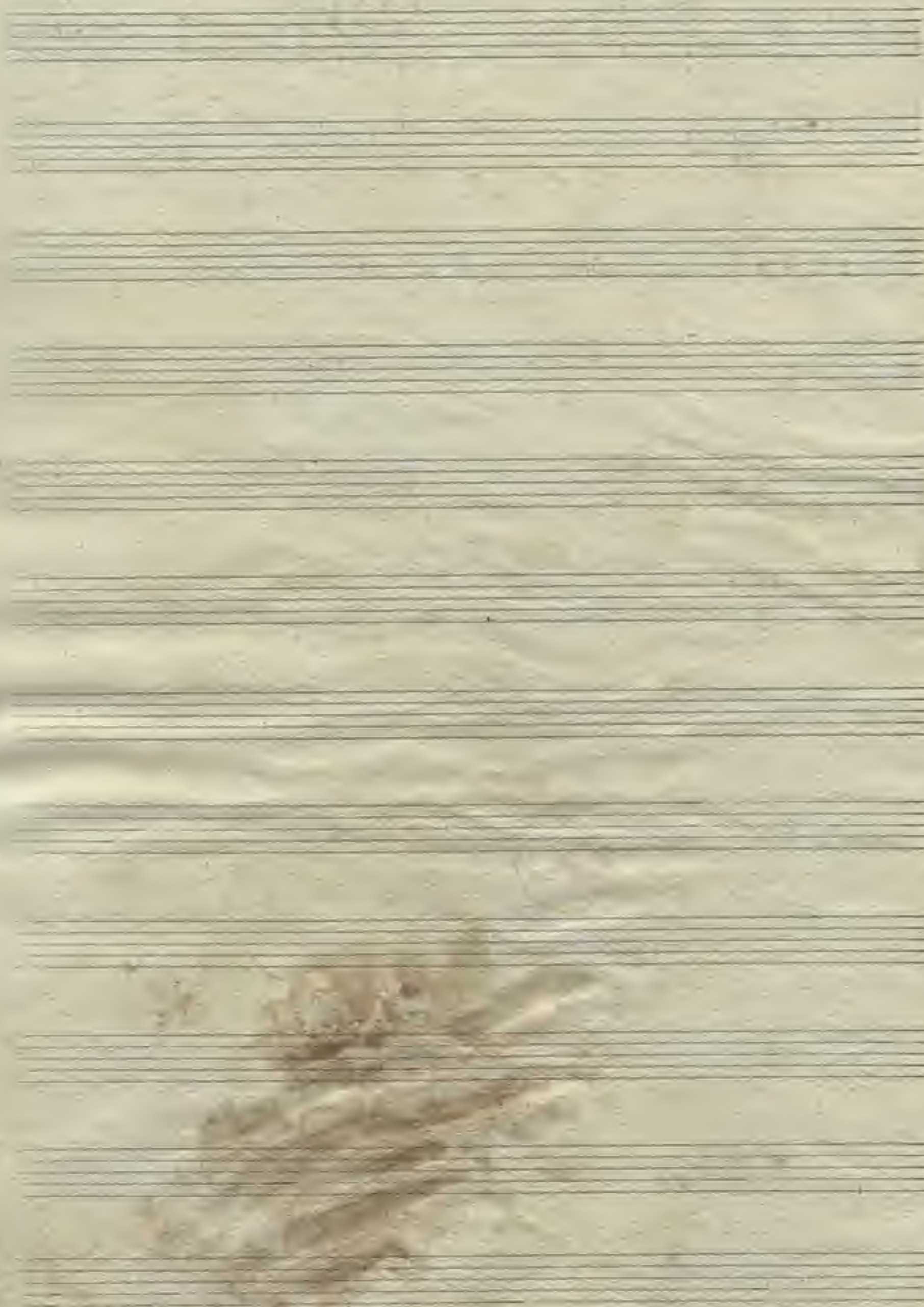
Segue

## Scena V

La folla, le Amiche, Marco Santoru e Pietro Baracca, muovono in disordine  
verso il corpo di Rosella - Marco Santoru procura sollevarlo, ma constatato presto  
di tenere fra le sue braccia un cadavere - Scena muta d'indiscreta disperazione.



134





Allegro vivo e agitato (♩: 112)

# Scena Quinta.

205

*Orchestra* *Sante!...*

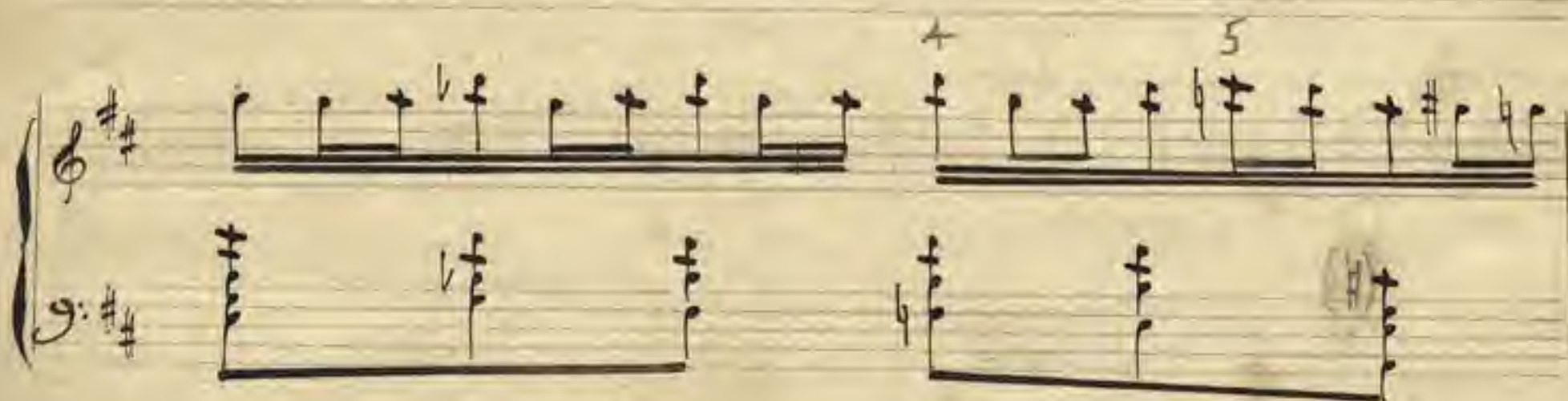
*Marc Sauter* (Carlotto)

*Prende-te il suo ca - daver...*

*Vostro!* (si butta piangendo disperatamente sul corpo di Rodella) (La folla, in atteggiamento vario, manifesta la sua costernazione e sotto voce dice: - *Orrore - Orrore.* -)



## Prestissimo (♩ = 132)





*Allegro*  
Ancora incalzando (♩ = 140)

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*Fine dell'Opera*



